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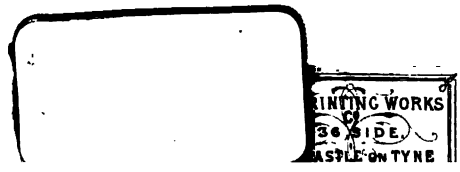
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~~NA3~~

Wm Green

PROSODIA RATIONALIS:
OR,
AN ESSAY TOWARDS ESTABLISHING THE MELODY AND MEASURE OF SPEECH,
TO BE EXPRESSED AND PERPETUATED BY PECULIAR SYMBOLS.

THE SECOND EDITION AMENDED AND ENLARGED.

LONDON,
PRINTED BY J. NICHOLS:
AND SOLD BY T. PAYNE AND SON, MEWS-GATE;
B. WHITE, AT HORACE'S-HEAD, FLEET-STREET;
AND H. PAYNE, PALL-MALL.

MDCCLXXIX.

The Reader is requeſted to correct the following Errors with the Pen.

Page. Line.

xv. 4. from the bottom, *for* Epamininondas *read* Epaminondas

— 16. *for* Summan, *read* Summam

9. 6. from the bottom, *for* but *read* for

10. 11. from the top, *for* Thrax. *read* Thrax,—In the note, *for* επι πωλης, *read* ἐπ' ἐπιπωλῆς.

22. 17. *read*, 3 in the numerators

29. 11. *for* $\left|\frac{3}{4}\right|$ *read* $\left|\frac{2}{4}\right|$

40. 1. *for* the marks, *read* the other marks

43. 1. *for* def- *read* def-

3. *for* he him *read* he him

6. *for* | but that the | dread of | *read* | but that the | dread of |

54. *for* amphyctions *read* amphictyons.

70. laſt but one, *for* rhythmus *read* metres

72. 2d line from the bottom, *for* quantity, *read* quantities

75. 4. *for* or *read* and

88. 4. *for* viz. *heavy* and *light* which govern *read* viz. the POIZE of *heavy* and *light* which governs

109. 11. *for* (the ſame as § 7. ‖.) *read* § 15. (the ſame as § 7. ‖.)

114. 9. *for* parts; *read* parts,

16. *for* odd number three *read* odd number three,

17. *for* (or MEASURE) *read* (or MEASURE);

126. 4. from the bottom, *for* ra ta pa ta *read* ra ta pa ta

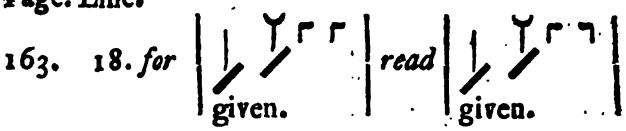
134. 10. *for* | ſay going to | *read* | ſay going to |

141. 6. *for* ſpe ci fic, dactyl. *read* ſpe ci fic, cretic.

147. 6. from the bottom, *for* (p. 23. 29. 30.) *read* (23. 29. 32.)

160. 2. *for* | the | love | tale | *read* | the | love | tale |

Page. Line.

163. 18. *for* 

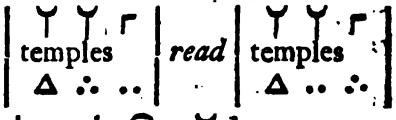
175. 2. *for* undeſtand *read* underſtand

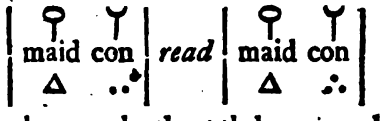
184. 3. *for* intermiſſions, *read* remiſſions

2 from the bottom, *read* force of loudneſs

202. 2 from the bottom, *for* long *read* ſong

206. laſt, *for* making *read* marking

213. 3 from the bottom, *for* 

ibid. and *for* 

220. 10. in the muſical example the 5th bar or cadence of the firſt clauſe,

for

222. 14. *for*

TO THE RIGHT HONOURABLE AND HONOURABLE

THE PRESIDENT AND FELLOWS OF

THE ROYAL SOCIETY,

INSTITUTED FOR THE IMPROVEMENT OF

NATURAL KNOWLEDGE;

AND

TO THE RIGHT HONOURABLE AND HONOURABLE

THE PRESIDENT AND MEMBERS OF

THE SOCIETY

FOR THE ENCOURAGEMENT OF ARTS,

THIS TREATISE

ON THE

MELODY AND MEASURE OF SPEECH

IS RESPECTFULLY INSCRIBED,

BY THEIR MOST HUMBLE SERVANT,

THE AUTHOR.

TO

SIR JOHN PRINGLE, BART.

PRESIDENT OF THE ROYAL SOCIETY.

SIR,

FINDING that, of this Child, which I have ſo long nouriſhed in private, ſome imperfect rumours are ſpread abroad; and, exciting curioſity, have moved my friends and others to diſcourſe variouſly about it; I have thought proper to let it go into the world, and ſpeak for itſelf. And though it may appear aukward or deficient, for want of that farther education which I intended to have procured for it, under the advice of thoſe learned perſons, to whom I made it known laſt year; yet reflecting on the many advantages of a more public ſchooling, I am reſolved to keep it at home no longer: however, as I cannot

think of letting it ſet out under my name alone, without ſome other of better authority to recommend it, I hope I may be indulged with the liberty of prefixing yours as its ſponſor. I might ſay, as ſomething more; for, as my love of ſcience owes very much to the happineſs I had of an early acquaintance with you, ſo if I had not been lately prompted by your ſpirit of inveſtigation, I think, this offspring of mine had never ſeen the light at all.

I am, SIR, with great regard,

Your moſt obedient humble ſervant,

Margaret Street, Cavendiſh Square,
September 25, 1775.

JOSHUA STEELE.

PRE-

PREFACE.

THE following ſheets, ſo far as the two firſt parts, were written as remarks on a few chapters of a late philoſophical treatiſe, called *The Origin and Progreſs of Language*; and being communicated to the Author of that ingenious work, he was candid enough to give up many of the muſical opinions which he had publiſhed in his firſt edition: opinions which he was led into by authors of great fame, as well as by practical muſicians, whom he had conſulted.

As, I believe, it ſeldom, or perhaps never, has happened, that the firſt knowledge or renovation of any art or ſcience, came into the world compleatly ſyſtematized, I am more deſirous of, ſubmitting my imperfect endeavours to the corrections of abler hands, than ambitious of praiſe for having produced a finiſhed piece. And therefore, I have thought it beſt, on this occaſion, to give the following matter nearly in its original form; ſelecting from the firſt edition of *The Origin and Progreſs*, thoſe opinions, as a text, to which the remarks and concluſions, that made the ſubject of my two firſt letters, more immediately relate; the ſubſtance of which letters are contained in the two firſt parts. And next in order, the queries and doubts afterwards propoſed by the ingenious author of *The Origin and Progreſs*, with my anſwers to them, make out the third and fourth parts and the poſtſcript.

And

And probably, theſe altogether, though in this ſcattered manner (and incumbered with ſome repetitions) may be more clear and ſatisfactory to an inquiring reader, than if they were poliſhed into a more formal ſyſtem.

The puzzling obſcurity relative to the *melody and meaſure* of ſpeech, which has hitherto exiſted between modern critics and ancient grammarians, has been chiefly owing to a want of terms and characters, ſufficient to diſtinguiſh clearly the ſeveral properties or accidents belonging to language; ſuch as, *accent*, *emphaſis*, *quantity*, *pauſe*, and *force*; inſtead of which *five terms*, they have generally made uſe of *two* only, *accent* and *quantity*, with ſome looſe hints concerning *pauſes*, but without any clear and ſufficient rules for their uſe and admeaſurement; ſo that the definitions required for diſtinguiſhing between the expreſſion of *force* (or loudneſs) and *emphaſis*, with their ſeveral degrees, were worſe than loſt; their difference being tacitly felt, though not explained or reduced to rule, was the cauſe of confounding all the reſt.

In like manner, there ſtill exiſts another defect in literal language of a ſimilar kind; that is, there are in nature, neither more, nor leſs, than ſeven *vowel ſounds*, beſides diphthongs; for which ſeven ſounds, the principal nations in Europe uſe only five characters (for the *y* has, with us, no ſound diſtinct from the *i*), and this defect throws the orthography and pronunciation of the whole into uncertainty and confuſion.

In order to diſtinguiſh what are VOWELS and what are not, let this be the definition of a *vowel ſound*; *videlicet*, a ſimple ſound capable of being continued invariably the ſame for a long time (for

(for example, as long as the breath laſts), without any change of the organs; that is, without any movement of the throat, tongue, lips, or jaws.

But a *diphthong ſound* is made by blending two *vowel ſounds*, by a very quick pronunciation, into *one*.

So that to try, according to the foregoing definition, to continue a diphthong ſound, the voice moſt commonly changes immediately from the firſt vowel ſound, of which the diphthong is compoſed, by a ſmall movement in ſome of the organs, to the ſound of the vowel which makes the latter part of the ſaid diphthong, the ſound of the firſt vowel being heard only for one inſtant. For example, to make this experiment on the Engliſh ſound of U, as in the word USE, which is really a *diphthong* compoſed of theſe two Engliſh ſounds EE and OO; the voice begins on the ſound EE, but inſtantly dwindles into, and ends in, OO.

The other Engliſh ſound of U, as in the words UGLY, UNDONE, BUT, and GUT, is compoſed of the Engliſh ſounds AU and OO; but they require to be pronounced ſo extremely ſhort and cloſe together, that, in the endeavour to prolong the ſound for this experiment, the voice will be in a continual confuſed ſtruggle between the two component ſounds, without making either of them, or any other ſound, diſtinct; ſo that the true Engliſh ſound of this diphthong can never be expreſſed but by the aid of a ſhort energic aſpiration, ſomething like a ſhort cough, which makes it very difficult to our Southern neighbours in Europe.

To try the like experiment on the Engliſh ſound of I or Y, as I in the firſt perſon, and in the words MY, BY, IDLE, and

FINE, (both which letters are the marks of one and the ſame *diphthong ſound* compoſed of the Engliſh ſounds AU and EE,) the voice begins on the ſound AU, and immediately changes to EE on which it continues and ends.

The Engliſh ſound of E, in the words *met*, *let*, *men*, *get*, is a diphthong compoſed of the vocal ſounds A and E (being the ſecond and third vowels in the following arrangement) and pronounced very ſhort.

In order the better to aſcertain the tones of the ſeven vocal ſounds, I have ventured to add a few French words in the exemplification; in the pronunciation of which, I hope, I am not miſtaken. If I had not thought it abſolutely neceſſary, I would not have preſumed to meddle with any living language but my own; the candid reader will therefore forgive and correct my errors, if I have made any in this place, by ſubſtituting ſuch other French ſyllables as will anſwer the end propoſed.

The *ſeven natural vowel ſounds* may be thus marked and explained to ſound,

in Engliſh as the words,	*in French as the words,*
a=all, ſmall, or, for, knock, lock, *o*ccur.	en, grande.
a=man, can, cat, rat.	*Pa*ris, *ha*bit, *par*don.
e=may, day, take, nation,	ſes, et.
i=*e*vil, keen, it, be, *iniqui*ty.	Par*is*, hab*it*, ris, dit, il.
o=*o*pen, *o*nly, broke, ho*l*e.	ſo*l*dat, *cô*tes, *o*ffrir.
ω=fool, two, rule, tool, do.	ou, vous, jour, jal*oux*.
u={ſ*u*perfl*u*ous, tune, ſ*u*preme, cred*u*lity, } *very rare in Engliſh.*	du, plus, une.

Diphthong

Diphthong ſounds in Engliſh.

ai = I, *fine*, *hire*, *life*, *ride*, *ſpy*, *fly*, (a long ſound).
ae = met, let, get, men, (a ſhort ſound).
iw = you, uſe, new, due, few, (a long ſound).
aw = { makes the Engliſh ſound of *un* or *ug*, and is pronounced extremely ſhort, } *un*kind, *un*done, beg*un*, *u*gly, b*u*t, ſh*u*t, g*u*t.
ow = how, bough, ſow, hour, gown, town, (this diphthong is ſounded long, dwelling chiefly on the latter vowel).

The letters and ſounds, which in modern languages paſs under the names of diphthongs, are of ſuch different kinds, that they cannot properly be known by any definition I have ſeen: for, according to my ſenſe, the greateſt part of them are not diphthongs. Therefore, that I may not be miſunderſtood, I will define a *proper diphthong* to be made in ſpeech, by the blending of *two vowel ſounds* ſo intimately into *one*, that the ear ſhall hardly be able to diſtinguiſh more than one uniform ſound; though, if produced for a longer time than uſual, it will be found to continue in a ſound different from that on which it began, or from its *diphthong ſound*.

And therefore the vowels, which are joined to make diphthongs in Engliſh, are pronounced much ſhorter, when ſo joined, than as ſingle vowels; for if the vowel ſounds, of which they are compoſed, eſpecially the initials, are pronounced ſo as to be eaſily and diſtinctly heard ſeparately, they ceaſe to be diphthongs, and become diſtinct ſyllables.

Though the grammarians have divided the vowels into three claſſes; long, ſhort, and doubtful; I am of opinion, that every one of the ſeven has both a longer and ſhorter ſound: as,

A is long in *all*, and ſhort in *lock* and *ac* (lack and ac)

A is long in *arm*, and ſhort in *cat*.

E is long in *may* and *make*, and ſhort in *nation*.

I is long in *be*, and ſhort in *it*.

O is longer in *hole* than in *open*; long in corrode, ſhort in corroſive.

Ω is long in *fool*, ſhort (by compariſon) in *fooliſh*.

U is long in *tune* and *plus*, and ſhort in *ſuper* and *du*.

But the ſhorteſt ſounds of O, ω, and U, are long in compariſon with the ſhort ſounds of the four firſt vowels.

The French, the Scotch, and the Welſh, uſe all theſe vowel ſounds in their common pronunciation; but the Engliſh ſeldom or never ſound the U in the French tone (which I have ſet down as the laſt in the foregoing liſt, and which, I believe, was the ſound of the Greek ὑποσιλὸν) except in the more refined tone of the court, where it begins to obtain in a few words.

I have been told, the moſt correct Italians uſe only five vowel ſounds, omitting the firſt and ſeventh, or the α and the υ. Perhaps the Romans did the ſame: for it appears by the words which they borrowed from the Greeks in latter times, that they were at a loſs how to write the η and the υ in Latin letters.

As the Greeks had all the ſeven marks, it is to be preſumed that at ſome period they muſt have uſed them to expreſs ſo many different ſounds. But having had the opportunity of converſing with a learned modern Greek, I find, though they ſtill uſe all the

the ſeven marks, they are very far from making the diſtinction among their ſounds which nature admits of, and which a perfect language requires: but all nations are continually changing both their language and their pronunciation; though that people, who have marks for ſeven vowels, which are according to nature the competent number, are the leaſt excuſable in ſuffering any change, whereby the proper diſtinction is loſt.

Some very uſeful alterations and additions might be made among the conſonants, towards attaining a rational orthography. But I forbear to go any farther here, on this head, than juſt to throw out theſe hints; from which it may be judged, what very great advantages might ariſe to the lingual and literary commerce of the world, by a ſet of learned men ſitting down, under ſome reſpectable authority, to reform the alphabet, ſo as to make it contain diſtinct elementary marks for expreſſing all the lingual ſounds of the European languages at leaſt; in doing which, the difficulty would be infinitely over-balanced by the great and general utility.

So much it was neceſſary for me to ſay on the incongruity between our preſent letters and our natural elementary ſounds; becauſe having, for many years paſt, conſidered *that* and the *melody* and *meaſure* of *ſpeech* together, as parts of the ſame ſubject, it is probable, I may have uſed, in the following ſheets, expreſſions with a latent reference to theſe elementary ſounds, which, without this ſlight explanation, might be unintelligible.

But to return to the immediate ſubject of the following eſſay. I ſet out with ſuppoſing the reader to have ſome practical knowledge of modern muſic;—I ſay *practical*, for without that in ſome degree,

degree, it is next to impoſſible by *theory* alone, to comprehend clearly and diſtinctly, either the *rhythmical* or *metrical* diviſions of time; the difference between *emphaſis* and *force of loudneſs*; and ſtill leſs the differences of ACCENT, *acute*, *grave*, and the *circumflexes*. To muſicians, theſe will be no difficulties at all; and a very few leſſons of a maſter, either on a baſs viol, or a great * *pitch-pipe*, or the voice, will be ſufficient to enable any perſon, with a tolerable ear, to overcome them.

Muſic among moderns, though much cultivated for pleaſure, has been conſidered by men of letters, at beſt, only as a feminine ornament, or an amuſement for an hour of relaxation; but, if this ſyſtem be adopted, the grammarian muſt either aſſociate with, or ſubmit himſelf to, the muſician, until ſuch time as he himſelf becomes a muſician: for, to make the beſt uſe of this knowledge, it ſhould be blended with the firſt doctrinal elements of ſpeech. And now, in ſupport of this opinion, becauſe I know ancient, or claſſical, authorities are oftentimes more convincing than modern reaſon, I will call a few to my aſſiſtance. Ælian in his Various Hiſtories, b. VII. ch. 15. tells us (Ἡνίκα τῆς θαλάσσης, &c.), "When the Mitylenians had the chief command "at ſea, they inflicted this puniſhment on their deſerting allies, "*That their children ſhould not learn letters, nor be inſtructed in* "*muſic*; being, in their opinion, the heavieſt of all puniſh- "ments, *to live* (ἐν ἀμαθίᾳ καὶ ἀμουσίᾳ) UNLETTERED and UNMU- "SICAL." When *Parmeno*, in Terence's *Eunuch* (act iii. ſc. 2.), is extolling the accompliſhments of the ſlave preſented to *Thais*,

* I mean by a *great pitch-pipe*, any large *flute-pipe*, or *diapaſon-pipe* of an *organ*, fitted with a long ſliding ſtopper, by means of which, may be made, ſliding tones, like thoſe of the voice.

he ſays: "Examine him in literature, prove him in gymnaſtics, "try him in *muſic*; I will vouch him ſkilled in every thing "becoming a gentleman." *Socrates*, in *Plato's* dialogue called *Theages*, aſks the young man, "Whether his father had not "taught him all theſe things in which noble youths were com- "monly inſtructed; γράμματά τε, καὶ κιθαρίζειν, καὶ παλαίειν, καὶ τὴν "ἄλλην ἀγωνίαν; that is, literature, MUSIC, wreſtling, and the "other exerciſes." *Xenophon*, treating of the manners of the *Lacedæmonians*, ſays: "But other Greeks, and eſpecially thoſe "who wiſh to have their children educated in the moſt elegant "manner, as ſoon as they are able to underſtand what is ſaid, "put them under the care of (παιδαγωγὸς θεραπεύοντας) ſervants "capable of conducting their education; and immediately alſo "ſend them to maſters to teach them (καὶ γράμματα, καὶ μουσικὴν, καὶ "τὰ ἐν παλαίστρᾳ,) letters, *muſic*, and corporal exerciſes." Cicero (in his firſt book of Tuſculan Queſtions) tells us, "Summam "eruditionem Græci ſitam cenſebant in nervorum vocumque "caritibus. Igitur et Epaminondas . . . . . fidibus præclarè "cecinisſe dicitur." Themiſtocles . . . . . cum in epulis recu- "ſaſſet lyram, habitus eſt indoctior: ergo in Græciâ muſici "floruerunt, diſcebantque id omnes, nec, qui neſciebat, ſatis "excultus doctrinâ putabatur." "To ſing, and play on mu- "ſical inſtruments, was by the Greeks held to be a chief part "of polite education. Epamininondas . . . . . was ſaid to have "been a fine performer. Themiſtocles, ... for having "refuſed the lyre at an entertainment, was accounted an igno- "rant fellow. Therefore, in Greece muſicians flouriſhed; every

"one

" one learned that art; and whoſoever knew it not, was looked " upon as under-bred."

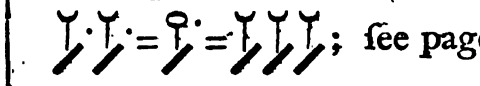
We have ſome *foundations* in England for bringing up ſcholars both to muſic and letters at the ſame time; but hitherto theſe ſtudies have not been joined together, ſo as to afford mutual ſupport to each other. In the education of a modern gentleman, muſic has only been conſidered on the ſide of entertainment, not on that of uſeful erudition: and thoſe who have made this art their profeſſion (with the exception of very few) have ſeen it in the ſame light. For to excel in the practical part has been ſo lucrative, that they have generally given all their time and application to attain that end, to the neglect both of literature and ſcience; and hence, I ſuppoſe, it is, that, being looked upon only as the miniſters of our pleaſures, we do not give them the ſame rank in public eſtimation, as we do to the profeſſors of other ſciences. Moreover, having never yet blended the ſtudy of muſic and language together, ſo as to treat the modulation of *ſpeech* as a *genus* of *muſic* under the rules of *Melopœia*, it is not to be wondered at, that the Greek writers in this learning have been overlooked or miſunderſtood. However, I ſhould think it is in the power of our univerſities to bring this ſcience (and the arts under it) into ſome better degree of note than it has been hitherto; and as it lies properly within their province, I hope, they will think it not beneath their attention: for it is too much to expect from the accidental labours of private volunteers, that the overwhelmed ruins of a Herculaneum ſhould be retrieved from rubbiſh, and reſtored to their former ſplendour.

But if the *amouſoi* * ſhould have inclination and power ſufficient to diſappoint ſuch an expectation for ſome time, may we not ſtill hope, that the ſyſtem propoſed in this Eſſay may be patronized by the ladies. The ſtudy of muſic being almoſt univerſally thought a neceſſary part of their education, they will find no difficulty in underſtanding the ſubject of this treatiſe; and if they ſhould make the care of their nurſery their principal amuſement, as all the beſt of them do, may we not expect to ſee the riſing generation inſtructed by their fair mothers in the joint knowledge of letters and muſic, and our typical marks of ACCENT, QUANTITY, EMPHASIS, PAUSE, and FORCE, added to their ſpelling book (which will then be a compleat *Gradus ad Parnaſſum*), and as familiarly known as the alphabet.

Then if the Attic plant of literature ſhould thus ſpring from the labours of thoſe lovely pædagogues, its branches may in time ſpread abroad, and its fruit at length be propagated and cultivated to the utmoſt perfection in thoſe renowned ſeminaries of the Muſes, on the banks of the Iſis and Cam.

* Unſkilled in muſic.—I have met with no one to whom this ſyſtem has been communicated, that was not immediately convinced of its truth and utility; but ſome of the *amouſoi* (though otherwiſe perſons of genius), upon reflection, have ſeemed not well pleaſed with the diſcovery, by endeavouring to prove its inutility. However inconſiſtent this conduct may appear, we know, by other inſtances in mankind, it is not unnatural: for we find many, who are leſs aſhamed to expoſe their vices, than to acknowledge their poverty.

EXPLANATION OF SOME MARKS OF ABBREVIATION AND MUSICAL TERMS, USED IN THIS TREATISE.

=	signifies	equal, or equivalent to; as, 2 and 3 = 5; that is, 2 and 3 are equal to 5.
+		plus, more, or to be added; as 2+3=5; and $\frac{1}{2}+\frac{1}{2}=1=\frac{1}{3}+\frac{1}{3}+\frac{1}{3}$; that is, two halves are equal to one whole; and one whole, being equal to three-thirds; of conſequence two halves are equal to three-thirds, as $\frac{1}{2}+\frac{1}{2}=\frac{1}{3}+\frac{1}{3}+\frac{1}{3}$. So  ; ſee page 8, 25, &c.
SUB-DUPLE,		half, being proportionally as much below
SUB-TRIPLE,		a third, unity, as double and triple are above it.
FORTE,		loud.
PIANO,		ſoft.
ALLEGRO,		quick, or faſt.
ADAGIO,		ſlow.
LARGO,		a middle degree between faſt and ſlow.
STACCATO,		ſucceſſive tones with a ſhort pointed expreſſion, and ſo diſtinctly ſounded, that they ſeem as if ſeparated by ſmall interruptions.
SOSTENUTO,		the contrary to *ſtaccato*; that is, ſucceſſive tones ſo blended and ſo evenly ſupported, that no interruption of ſound can be perceived between them.

All other marks and terms are explained as they occur.

THE

Wm Green

THE

MELODY AND MEASURE OF SPEECH.

I HAD long entertained opinions concerning the melody and rhythmus of modern languages, and particularly of the Engliſh, which made me think our theatrical recitals were capable of being accompanied with a baſs, as thoſe of the antient Greeks and Romans were, provided a method of notation were contrived to mark the varying ſounds in common ſpeech, which I perceived to run through a large extent between *acute* and *grave*; though they ſeldom or never coincided, in their periods, with any of the tones or ſemitones of our ordinary muſic, which is an imperfect mixture of thoſe two genera, called by the Greeks *diatonic* and *chromatic*.

I was of opinion that, in pronunciation, the voice moved up and down by ſuch ſmall gradations as that, whether the

degrees were by quarters of a diatonic tone, or by ſmaller diviſions, they ſeemed, in compariſon with thoſe of our *chromatico-diatonic*, to be by imperceptible ſlides.

But though I had often communicated theſe notions to many gentlemen of genius and learning, as well as capital artiſts, hoping ſome of them would turn their minds to the revival of the antient *chromatic* and *enharmonic* genera of muſic, and of a proper baſs accompaniment for the declamation of the ſtage, ſo long loſt; yet I never digeſted my own thoughts on paper, till my learned and honoured friend Sir John Pringle, Preſident of the Royal Society, deſired me to give him, in writing, my opinion on the *muſical part* of a very curious and ingenious work lately publiſhed at Edinburgh, on *The Origin and Progreſs of Language*, which I ſhould find principally in part II. book ii. chap. 4. and 5. wherein ſeveral propoſitions, denying that our language has either the *melody of modulation*, or the *rhythmus of quantity*, gave occaſion to the following ſyſtematic attempt to prove the contrary. And as the ſubſtance of it was originally communicated to that gentleman in two letters, ſo I have continued the ſame form of diviſion here, by giving it in two parts.

THE PROPOSITIONS CONTROVERTED.

See Origin and Progreſs, vol. II. p. 276, &c. "That there is "no accent, ſuch as the Greek and Latin accents, in any modern "language.—And laſtly, the impoſſibility for us, that are not "accuſtomed to it, to ſound thoſe antient accents, has perſwaded "many people that it was as impoſſible for the antients to do it."

P. 298.

P. 298. " Mr. Foſter would fain perſuade us, that in Engliſh " there are accents, ſuch as in Greek or Latin; but to me, it is " evident that there are none ſuch: by which I mean, that " we have *no accents upon ſyllables*, which are muſical tones, " *differing in acuteneſs and gravity*. — For though there are " changes of voice in our ſpeaking, from *acute to grave*, and " *vice verſâ*, theſe changes are *not upon ſyllables*, but *upon words* " or *ſentences*." P. 299. " Our accents — neither are nor can by " their nature be ſubjected to any rule; whereas the antient, — " are governed by rules, &c. — We have accents in Engliſh, " and ſyllabic accents too; but there is *no change of the tone in* " *them*; the voice is only raiſed more, ſo as to be *louder* upon " one ſyllable than another. — That there is no other difference " is a matter of fact, that muſt be determined by muſicians. " Now I appeal to them, whether they can perceive any dif- " ference of tone betwixt the *accented* and *unaccented* ſyllable " of any word? And if there be none, then is the *muſic of our* " *language*, in this reſpect, *nothing better* than the *muſic of a* " *drum*, in which we perceive no difference except that of " *louder* or *ſofter*."

PART I.

WE ſuppoſe the reader to have ſome knowledge of the modern ſcale and notation of muſic, namely the *chromatico-diatonic*; which may be defined practically, as,

A ſeries of ſounds *moving diſtinctly* from grave to acute, or *vice verſâ* (either gradually or *ſaltim*) by intervals, of which the ſemitone (commonly ſo called) may be the common meaſure or diviſor, without a fraction*, and always dwelling, for a perceptible ſpace of time, on one certain tone.

Whereas the *melody of ſpeech moves* rapidly up or down by *ſlides*, wherein no graduated diſtinction of tones or ſemitones can be meaſured by the ear; nor does the voice (in our language) ever dwell diſtinctly, for any perceptible ſpace of time, on any certain level or uniform tone, except the laſt tone on which the ſpeaker ends or makes a pauſe. For proof of which definition we refer to experiment, as hereafter directed.

Whilſt almoſt every one perceives and admits ſinging to be performed by the aſcent and deſcent of the voice through a variety of notes, as palpably and formally different from each other as the ſteps of a ladder; it ſeems, at firſt ſight, ſomewhat extraordinary, that even men of ſcience ſhould not perceive the

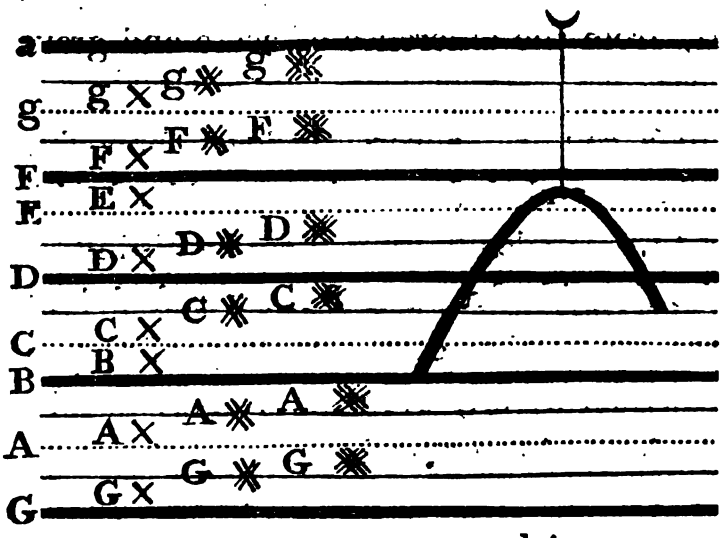
* I omit the critical diſtinction of major and minor tones and the dieſis, becauſe the modern chromatico-diatonic octave is practically divided into 12 ſemitones, ſuppoſed equal to the ear,

rapid

rapid ſlides of the voice, upwards and downwards, in common ſpeech. But the knowledge of the various diſtinct notes of ordinary muſic is not only laid open to thoſe multitudes who learn that art; but alſo, being rendered viſible and palpable to the unlearned, by the keys of organs and ſuch like inſtruments, it happens that almoſt every one knows, the variety of muſic to ariſe, in part, from the difference of acute and grave tones.

In traveling through a country, apparently level, how few people perceive the aſcents and deſcents that would aſtoniſh them, if the man of art were to demonſtrate them by his inſtrument, and to bring the ſluggiſh ſtream to form a caſcade! In like manner, when the modulation of the melody of ſpeech ſhall be ripened into method by art, even the vulgar may be taught to know what the learned can now ſcarce comprehend.

A METHOD OF DELINEATING NOTES OR CHARACTERS TO REPRESENT THE MELODY AND QUANTITY OF THE SLIDES MADE BY THE VOICE IN COMMON SPEECH.



Let the 5 black lines, ſuch as are made uſe of in noting muſic, according to the ordinary modern method, be drawn, as in the margin, ſtrong; and let them be interlined with red or faint black; *videlicet*, with two continued lines and one dotted line between them, except in the interval between B and C, and in the interval between E and F, as hereafter explained. So that, ſuppoſing the ſtrong black line at bottom to be that whereon the note G is to be marked, then the ſpace between that and the red or faint line next above it, will be the ſpace for G+$\frac{1}{4}$ tone, or G× (with a ſingle croſs); and the ſaid red or faint line itſelf, being the firſt red or faint line from the bottom, will be the line for G+$\frac{1}{2}$ a tone, or G✱ (with a double croſs); and the ſpace between this red or faint line, and the dotted line next above it, will be for G+$\frac{3}{4}$ tones, or G ✱ (with a triple croſs); the dotted line will be

for A, the ſame tone that would have been marked on the whole ſpace, if there had been no red or faint lines at all. The additional quarter tones of A×, A♯, and A𝄪, will proceed in like manner; and the ſecond ſtrong black line will be for the note B, the next ſpace for B+$\frac{1}{4}$ tone or B×; and here, omitting the continued red or faint line, we come immediately to the dotted one, which is for C; becauſe the interval between B and C contains only two quarters, or a ſemitone; the interval alſo between E and F, being of the ſame dimenſion, is provided for in a ſimilar manner: and theſe lines, ſo drawn, I call the *Scale*.

Then, inſtead of uſing round or ſquare heads for the notes to be marked on this ſcale (as in the ordinary muſic) let us ſubſtitute *ſloping* or *curving lines*, ſuch as the expreſſion may require; as , or , or , or ; which lines, when drawn on the foregoing ſcale, will eaſily ſhew through how many quarter tones the voice is to ſlide; and theſe I call the *accents* or *notes of melody*.

In the next place, the quantity or proportion of time allowed to each note, may be diſtinguiſhed by adding tails of different forms, always drawn upwards, to prevent confuſion, by miſtaking the head for the tail, or *vice verſâ*; becauſe our heads have ſome reſemblance to the tails and tyes of quavers in the ordinary muſic, and our tails have ſome reſemblance to their heads of minims and briefs; as thus,

Various forms of tails to expreſs the difference of quantity,

The heads which mark the *accent* or difference of melody,

Tails

Tails and heads joined together, the heads being at the bottom and the tails drawn upwards, which, being thus joined, form, as it were, one note, expreſſing both *accent* and *quantity*.

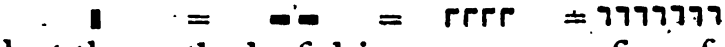
Though we differ ſomewhat in form, let us however (ſince the meaſures of time in muſic and in ſpeech are both the ſame) adopt the names by which the different quantities or proportions of time, are diſtinguiſhed in common muſic.

Such as a ſemi-brief = 2 minims = 4 crotchets = 8 quavers.

For which let our marks be,

And let the reſts or pauſes be repreſented thus,

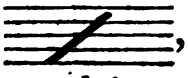
a ſemi-brief reſt = 2 minim reſts = 4 crotchet reſts = 8 quaver reſts.



We alſo adopt the method uſed in common muſic, of lengthening a note, by the addition of a point, as,

Then the note, on the foregoing ſcale, over the interjection *Oh!* whoſe duration in time is only that of a crotchet, repreſents the melody of the voice to have made a ſlide from B to E×, and thence down again to C♯; a flight, up and down, through nineteen quarter tones; and this I apprehend may very properly be called a *circumflex*.

In deviſing a ſcheme for expreſſing on paper the muſical ſlides of the voice, in the melody of ſpeech, I choſe one which might come as near as poſſible to the modern notation of muſic, in order to make it the eaſier to be comprehended by thoſe whoſe ideas of ſounds and meaſure of time are already formed on that plan.

plan. I had no intention of imitating the figures of the *Greek accents*; and yet, by meer accident, in purſuing my own ſcheme, I found my new invented notes were exactly in the Greek form. From this fortuitous coincidence, may we not ſuſpect, that we have hit on the true meaning of the Greeks (who wrote, as we do, from the left to the right) by their marks, of *acute* for the ſlide upwards, and of *grave* for the ſliding return downwards: for (omitting the tails, which are only for the purpoſe of meaſuring the time,) to mark a ſlide progreſſively upwards by our ſyſtem, it muſt go thus 

, and progreſſively downwards, thus,

. Why did the Greeks mark their accents by exactly ſuch ſloping lines, if they did not mean them as we do, for the expreſſion of a ſlide upwards /, or of a ſlide downwards \ ?

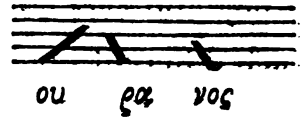
I muſt allow, however, that this coincidence between the marks which I have adopted and thoſe uſed by the Greeks is ſomewhat extraordinary, conſidering that they called their moſt acute ſound, low; and their moſt grave ſound, high; and alſo that their diſtinctions of notes in writing, were not made by poſition as ours are (that is, the higher notes occupying the higher parts of the ſcale, and *vice verſâ)*; but their notation ran in one ſtrait line, each different note being diſtinguiſhed by a particular character, like a line of common writing. But to ſolve this difficulty to myſelf, I have ſuppoſed their calling the graveſt note, high; and the moſt acute, low; was in relation to the poſition of their notes on their inſtruments: for I think their expreſſions of

ἐπίτασις and ἀνάτασις * as applied to the *acute*, and of ἄνεσις to the *grave*, ſeem to imply that they conſidered the voice as aſcending to the firſt, and deſcending to the laſt; for unleſs they had been led by this ſentiment, they ſhould have made their marks for the acute and grave quite contrary to what they really did, and to what I have done, by making them conformable to our modern notation of muſic.

If the learned author of the *Origin and Progreſs of Language*, had conceived that the melody of our ſpeech was formed by ſlides, he would have found his quotation (page 278.) from Dion. Thrax. (φώνης ἀπήχησις ἐναρμονίε, ἢ κατ' ἀνάτασιν ἐν τῇ ὀξείᾳ ἢ κα]' ὁμαλισμὸν ἐν τῇ βαρείᾳ, ἢ κα]ὰ περίπλασιν ἐν τῇ περισπωμένῃ) to have been perfectly agreeable to our ſyſtem; and his difficulty to comprehend why the grave, marked on a laſt ſyllable, ſhould (by ſome commentators be ſaid to) denote the acute would vaniſh, if he had conſidered that a grave accent muſt begin comparatively acute, in order to end grave, by ſliding downwards.

The true ſenſe of theſe words of Dionyſius is probably this: "That accent is the change of the enharmonic voice, by an "extent or ſtretch up to the acute, or by levelling it to the grave, "or by making a circuit in the circumflex." In other words, ſliding up to the acute, ſliding down to the grave, and ſliding up and down, without change of articulation in the circumflex.

Suppoſe the word ουρανος to be noted in our manner: ού, with the acute, roſe or ſlid up about a fifth; ρὰ, with a grave, fell or ſlid



* Ariſtid. Quint. ſays expreſsly (in Meibom. vol. II. p. 8. and 9.) γίνεται δὲ, ἡ μὲν βαρύτης, κάτωθεν ἀναφερομένου τοῦ πνεύματος· ἡ δ' ὀξύτης, ἐπὶ πολὺ προϊεμένου; that is, a grave ſound is produced from the bottom or loweſt part of the breath; and an acute ſound, from the top or upper part.

down to the common level; conſequently, to let νὸς ſlide to the *grave*, in like manner, the voice muſt be allowed to get to the top, or acute part of the grave, in order to ſlide down again; otherwiſe, if the identical tone that ρα ended on ſhould be continued uniformly to the whole of the ſyllable νὸς, it would fall under the deſcription or definition of common ſong, by dwelling for a perceptible ſpace of time on one tone. Wherefore I think it muſt be underſtood, that *acute* and *grave* were not ſingle fixed tones, like the notes of diatonic muſic, but were the marks of vocal ſlides; *viz.* that the *acute* began grave and ended acute; and on the contrary, the *grave* began acute and ended grave.

As all ſpeech, proſe as well as poetry, falls naturally under emphatical diviſions, which I will call cadences: Let the theſis or pulſation, which points out thoſe diviſions, be marked by *bars*, as in ordinary muſic. Modern muſicians, very improperly, uſe the words *accented* and *unaccented* in the place of theſis and arſis; but the proper ſenſe of *accent* refers only to the melody of *acute* and *grave*, or diverſity of tone; whereas the *theſis* and *arſis* ſhould relate ſolely to *pulſation* and *remiſſion*. By which diverſity of expreſſion, *emphatic* and *remiſs*, the modes of time are pointed out, and the meaſure governed.

Of modes of time there are only two genera; the one, where the whole time of a *bar*, or *cadence*, is divided by 2, and its ſub-duples or ſub-triples; the other, where the whole time of a *bar* or *cadence* is divided by three, and its ſub-duples or ſub-triples. More ſhall be ſaid of this and of emphaſis hereafter, under the head of Meaſure or Rhythmus.

Almoſt every ſyllable in our language (monoſyllables excepted) is affected poſitively either to the *arſis* or *theſis*, though ſome are of a common nature, and may be uſed with either.

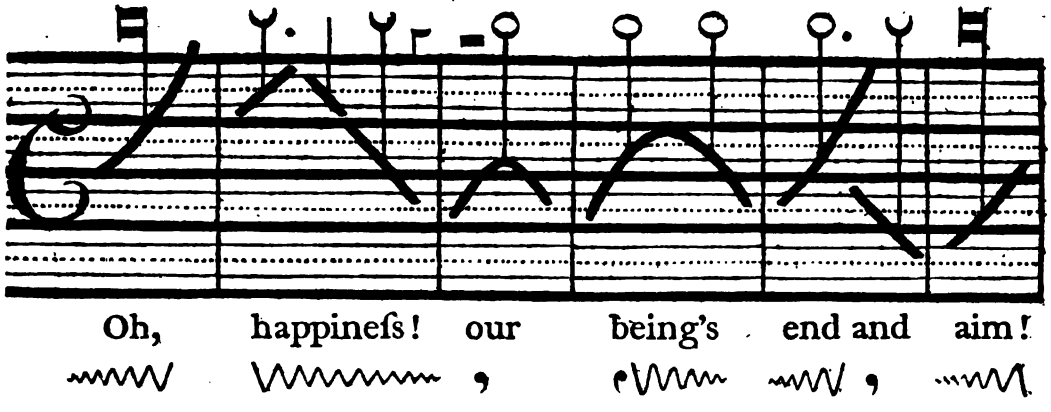
Our heroic, or ten ſyllable lines, moſt commonly begin with a ſyllable under arſis: and ſuppoſing the line to conſiſt of 5 feet, or rather according to our ſyſtem, of 5 *bars* or *cadences* of muſical time (excluſive of reſts or pauſes), there will be half a bar at the beginning, and half a bar at the end; that is, it will begin with *arſis* and end with *theſis:* but ſometimes the affection of the firſt ſyllable is ſo poſitive to *theſis*, as to oblige the meaſure of the line to begin with a whole bar (for the beat, or *theſis*, conſtantly falls on the firſt note or ſyllable of the bar); but always ſome *reſts* or *pauſes* are neceſſary, as being more agreeable both to the ſenſe and to the meaſure; ſo that, including the *reſts*, a line of nominal 5 feet, or ten ſyllables in words, occupies at leaſt the time of 6 *bars* or *cadences*, as in the example following; in which the ſyllable, *ob!* is poſitively *emphatical* and under *theſis*, and the ſyllable *our* (agreeable to the ſenſe in this expreſſion) is, as poſitively, *remiſs*, and under *arſis*.

But here let it be obſerved, that this *emphaſis of cadence* and the *expreſſion of loudneſs*, are not to be conſidered as equivalent terms or affections of the ſame kind; for the *arſis*, or *remiſs*, may be *loud*, or *forte*; and the *theſis*, or *emphatic*, *piano* or *ſoft*, occaſionally. The *theſis and arſis* being periodically alternate, whether expreſſed or ſuppoſed; whereas the applications of the *forte* and *piano* are *ad libitum*, or *apropos*.

Therefore, beſide the characters which diſtinguiſh the variety of ſounds and of meaſure of time, there are others required to mark

mark where the *forte* and *piano* ſhould be expreſſed. The modern muſicians have no other characters for theſe than the words themſelves. However, they will be better ſupplied in our ſcheme by the aſper ʿ, and lenis ʾ, of the Greeks *; the *creſcendo*, *rinforzando*, or *ſwell*, by ; and the *ſmorzando*, or *dying away*, by ; all which will be more conveniently written under than over the words, to prevent their interfering with apoſtrophes or tittles of the letter *i*.

THE FOREGOING CHARACTERS APPLIED IN THE FOLLOWING EXAMPLE.



In an attempt ſo new in our age, as the reducing common ſpeech to regular notes, it will not be expected that this firſt

* I mean, by adopting theſe marks, to inſinuate a conjecture; and, if I am right, will not the neceſſity of *two ſpirits*, as well as two *accents*, be apparent?—Though very learned men have thought otherwiſe. In the ancient guttural languages, the forte was probably aſpirated; that is, the ſound of the letter H was frequently thrown in: for a frequent energic aſpiration is a principal cauſe of the Iriſh vicious tone in pronouncing Engliſh; and that aſpirated tone is derived from the original Iriſh language, which, like all the other antient languages, is extremely guttural.

eſſay

eſſay ſhould be extremely accurate; for there is a great latitude in the ſlides not only of different ſpeakers, but alſo of the ſame ſpeaker at different times.

People who play by ear on inſtruments of muſic, as well as thoſe who play by notes, can ſeldom play their voluntaries a ſecond time without great variation. Now all people, orators of pulpit, bar, and ſtage, in reſpect of the melody and rhythmus of language, are but as players of voluntaries exhibiting by ear, having no notes as a teſt or ſtandard to prove their correctneſs, and to meaſure the degrees of their excellence.

We have heard of Betterton, Booth, and Wilks, and ſome of us have ſeen Quin; the portraits of their perſons are probably preſerved, but no models of their elocution remain; nor any proofs, except vague aſſertions and arbitrary opinions, to decide on the comparative merits in the way of their profeſſion, between them and the moderns. Had ſome of the celebrated ſpeeches from Shakeſpeare been noted and accented as they ſpoke them, we ſhould be able now to judge, whether the oratory of our ſtage is improved or debaſed. If the method, here eſſayed, can be brought into familiar uſe, the types of modern elocution may be tranſmitted to poſterity as accurately as we have received the muſical compoſitions of Corelli.

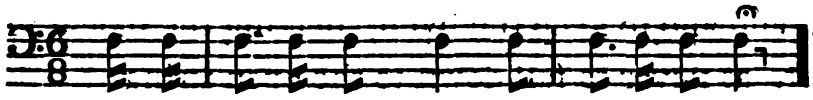
But perfection and accuracy in this art can only be attained by experience and a cloſe attention, in eſtimating the pitch and extent of vocal ſlides by the ear, with the aſſiſtance of a proper inſtrument.

I hope, however, this example will ſhew, that the *melody of ſpeech* is formed by *ſlides*; and that by theſe, or ſome other apt characters,

characters, the muſical expreſſion of ſpeech may be deſcribed and communicated in writing.

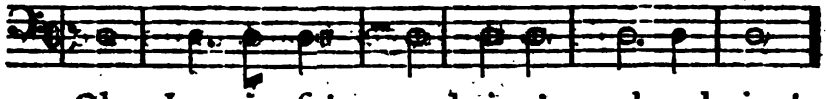
But if this eſſay be not ſufficient to prove what the *melody of ſpeech* is, let us, in the next place, endeavour to ſhew *what it is not*.

It is not like the proclamation of a pariſh-clerk announcing the pſalm,



Let us ſing to the praiſe and glory of God!

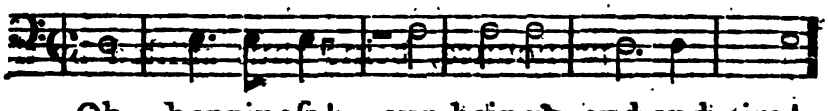
where the whole ſentence is in one tone, without any change of acute or grave.



Oh, happineſs!—our being's end and aim!

Neither is it like the intonation of the choroſtates, or precentor in our cathedrals, where the change of tone is made between one ſentence and another, or between one word and another; that is, where the change is made, *not upon ſyllables*, but *upon words* or *ſentences*.

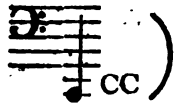
Lord! have mercy upon us!



Oh, happineſs!—our being's end and aim!

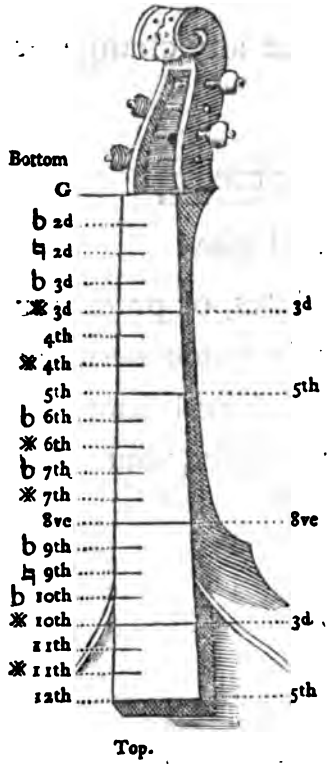
Now to ſubmit theſe ſeveral examples to the judgement of common ears, let a baſs viol have a paper paſted on the whole length of the finger-board near the 4th ſtring, marking all the chromatico-

chromatico-diatonic ſtops or frets, ſuitable to that baſs, from the bottom to the top, as in the figure repreſented below.

For the experiment of the ſlides, let the 4th ſtring (though actually tuned to 

) be called

for the ſake of keeping our ſlides within the compaſs of the five black lines, or nearly ſo; and alſo to keep the hand, making the ſlides, ſo high on the ſhift, as never to fall down to the open ſtring.



Then while the player draws the bow over the 4th ſtring, let him try, by ſliding his left hand on the ſame ſtring up or down the finger-board, to imitate the rapid turns or flections of the voice in common ſpeech, and he will ſoon find, that they will have either their beginnings or endings, for the moſt part, in the intervals between the fretts; which intermediate ſtops, we may call quarter tones: for it will be accurate enough for our purpoſe, to call every degree of tone a quarter, that does not coincide with any tone or ſemitone of the chromatico-diatonic. And then, if he can pronounce, being thus aſſiſted by the inſtrument, all the foregoing examples, as they are written or noted, the auditors will moſt probably agree in the following concluſions.

1ſt, That

1ſt, That the ſound or *melody of ſpeech* is *not monotonous*, or confined like the *ſound of a drum*, to exhibit no other changes than thoſe of *loud* or *ſoft*.

2dly, That the changes of voice from *acute* to *grave*, and *vice verſâ*, do not proceed by pointed degrees coinciding with the diviſions of the chromatico-diatonic ſcale; but by gradations that ſeem infinitely ſmaller (which we call *ſlides*); and though altogether of a great extent, are yet too rapid (for inexperienced ears) to be diſtinctly ſub-divided; conſequently they muſt be ſubmitted to ſome other *genus of muſic* than either the diatonic or chromatic.

3dly, That theſe *changes are made*, not only *upon words* and *upon ſentences*, but *upon ſyllables and monoſyllables*. Alſo,

4thly, and laſtly, That in our changes on ſyllables or monoſyllables, the voice ſlides, at leaſt, through as great an extent as the Greeks allowed to their accents; that is, through a fifth, more or leſs.

PART II.

THE art of muſic, whether applied to ſpeaking, ſinging, or dancing, is divided into two great branches, *ſound* and *meaſure*, more familiarly called *tune* and *time*. Inſtead of which words, I uſe (for the moſt part) the Greek terms of *melody* and *rhythmus*, being more ſignificant, as generals, than our vulgar terms.

Whether the notes or characters uſed by the Greeks for writing their muſic, were as good or better than ours, is a matter worth the labour of the curious to enquire into: but the modern ſcale and notes (which may be called the accidence of our muſical grammar) are now ſo thoroughly known all over Europe, that, with a little alteration and addition, they will ſerve better for the exponents of what I have to offer concerning rhythmus, than if I was to attempt to follow the obſcure track of another ſyſtem, now totally unknown to the majority, and only very imperfectly to the few.

When the *cadences* of our language, either poetry or proſe, are properly marked in our way, every perſon initiated in the practical knowledge of muſic, will be able to comprehend our meaning, and to read the words according to the *melody* and *rhythmus* we ſhall mark to them. Neither would the Greek feet, under all their various names, anſwer in any ſuitable degree to the rhythmus of our language; for the commentators have told us,

their long and ſhort ſyllables were in proportion to each other, only as 2 to 1; whereas in our rhythmus we have the ſeveral proportions of 2. 1. $\frac{1}{2}$. $\frac{1}{4}$. and 3. 1. $\frac{1}{3}$. $\frac{1}{6}$, all which will appear in the examples which we ſhall ſet down. Beſides, I apprehend, whoever takes up the conſideration of this ſubject in our way, will find it much eaſier to examine it in the Greek ſyſtem afterwards, when he may perhaps be able to detect the errors of commentators, ſome of whom, not being muſicians, miſunderſtood the ſubject they undertook to expound.

The fifth chapter of part II. book ii. of *The Origin and Progreſs of Language*, treats, according to the plan of the contents placed at the head of the chapter, "Of rhythm in general, and the "diviſion of it into the rhythm of motion without ſound.—"Sub-diviſion of the rhythm of ſound into five different ſpe-"cies.—Of that ſpecies of it which is called quantity or metre.—"Verſe in Engliſh not made by quantity, but by what we call "*accent*." The ingenious author reſolves the different perceptions, of *ſound*, as acute and grave; of *cadence*, as arſis and theſis; of *quantity*, as long and ſhort; and of *quality*, as loud and ſoft; into one original cauſe, *motion*. Which, however true, ſeems not ſo neceſſary in this place, as it would have been to have deſcribed, in apt terms, how theſe ſeveral effects of motion differed from each other. He has very juſtly explained the true ſenſe of the term *accent*; and yet, from too much complaiſance to a vulgar error, uſes it in a ſenſe contrary to his own definition, and contrary to his own very ſenſible remark at the end of this chapter. "In matters of ſcience, the ideas of different things "ſhould be kept, and expreſſed by different names: for, as I

" obſerved before, I am perſuaded that it was ſome ſuch confu-
" ſion in the uſe of the word *proſody*, that contributed to lead
" men into the error concerning the ancient *accents*." p. 328.
Therefore, in order to avoid the confuſion made by moderns in the miſuſe of the word *accent*, let us call the note or ſyllable on which the cadence falls, *heavy*, and, where neceſſary, denote it by this mark (Δ); and the note, or ſyllable, erroneouſly called *unaccented*, we will call *light*, and mark it thus (∴); and as we ſhall find, there are two ſorts of light notes, let the lighteſt be repreſented thus (..).

Our breathing, the beating of our pulſe, and our movement in walking, make the diviſion of time by pointed and regular *cadences*, familiar and natural to us. Each of theſe movements, or *cadences*, is divided into two alternate motions, ſignificantly expreſſed by the Greek words *arſis* and *theſis*, *raiſing* and *poſing*, or ſetting down; the latter of which, coming down as it were with weight, is what we mean to call *heavy*, being the moſt energic or emphatic of the two; the other, being more remiſs, and with leſs emphaſis, we call *light*.

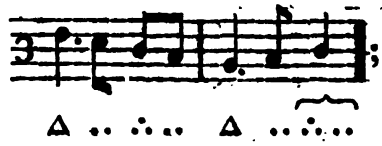
So when we lift our foot, in order to walk, that motion is *arſis*, or *light*; and when we put it on the ground, in order to proceed, that act of poſing is *theſis*, or *heavy*.

If we count on our fingers every ſtep or *cadence* we make in walking, we ſhall find each of them conſiſting of, and ſub-divided by, theſe two motions, *arſis* and *theſis*, or the *light* and the *heavy*; and if we count only on every ſecond *cadence* or ſtep (which makes a pace), we ſhall find each pace ſub-divided by four

four motions; two of which will be *theſes* or *heavy*, and the other two *arſes* or *light*.

This diviſion of the ſtep by the even number 2, and of the pace by the even number 4, naturally ariſes from the walk of a ſound or perfect man.

The halting of a lame man makes a pace diviſible into ſix, inſtead of four; that is, the *theſis* or *poſing* of one of his feet reſts twice as long on the ground as that of the other foot; conſequently, in each pace of this lame walk, there will be one *theſis* of ſo much greater weight or emphaſis than the other, that the ſecond theſis appears, in compariſon with it, to be light. Wherefore this whole pace is conſidered only as one cadence, divided unequally into heavy (Δ), lighteſt (..), light (∴), and lighteſt (..).

Here then are two general modes or MEASURES of time. The *firſt*, wherein each ſtep makes a *cadence*, and is divided equally by the even number 2, and the pace, or *double cadence*, by 4; and is in muſic called *common time*, andante, or the MEASURE of a march. The *ſecond*, where the whole pace, making only *one cadence*, may be equally divided by the number 6, as the double of 3; and is called *triple time*, or the MEASURE of the minuet and jigg. But the two ſteps compoſing the pace of triple time, are ſo far diſſimilar, that one of them is compoſed by 3 + 1, and the other by 1 + 1; as,  ; which diverſity, when

Δ .. ∴ .. Δ .. ∴ ..

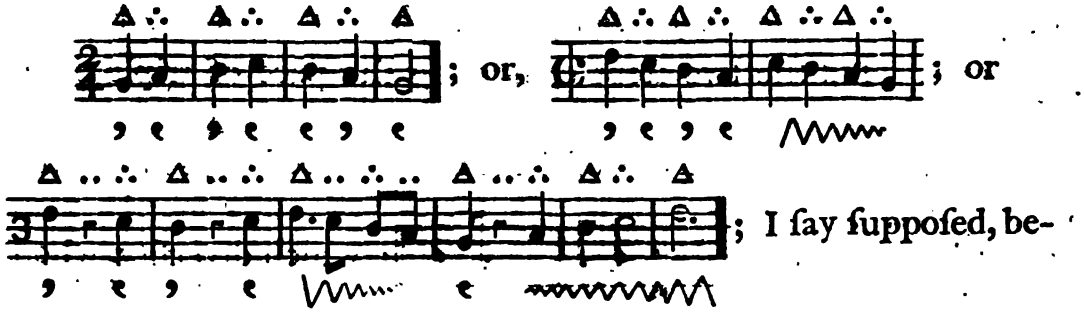
ſlow,

flow, makes the graceful variety of the minuet; and, when faſter, the merry hobble of the jigg *.

Now all ſpeech, as well as other muſic, is ſubject to the influence of CADENCE, by *arſis* and *theſis*, or the *light* and the *heavy*; as well as of MEASURE, which determines thoſe cadences to the *common* or the *triple*, and likewiſe to the affection of QUANTITY (as an inferior diviſion of RHYTHMUS or MEASURE) by the *long* and the *ſhort*.

And as the *length* of ſyllables, as well as their particular affections to the *light* and the *heavy*, is various, according to the genius of the language; ſo ſome words and ſentences muſt be meaſured by *common time*, and ſome by *triple time*.

Muſicians mark the modes or *meaſures* of time, according to which their muſic is to be performed, by prefixing at the beginning of the movement, the marks $\frac{2}{4}$, or the letter C or ¢ for common time; and 3, or $\frac{3}{4}$, or $\frac{6}{8}$, or any of the multiples of 3 in the numerators for triple time (the denominator ſerving only to ſhew into how many parts a ſemibrief is ſuppoſed to be divided in that air); and at every *cadence* a perpendicular ſtroke, or *bar* is put, or ſuppoſed; as thus,



; or,

; or

; I ſay ſuppoſed, be-

* It is probable the Greeks derived their notions of the rhythmus in muſic from the action of walking, by their having made the word *foot* a principal term in the art of proſody.

cauſe

cauſe two or more cadences may be comprized within the ſpace called a bar, as in the ſecond example, or there may be a bar at every cadence, as in the firſt; the bar of itſelf being of no other ſignification than as an eye-mark to the performer, to ſhew where ſome cadences are, by which he can eaſily obſerve the others: for, at the pleaſure of the compoſer, the ſpace between bar and bar may contain either 1, or 2, or 3, or 4, or 6, or 8, or 9, or 12, &c. cadences; that is, any number of cadences which may be the multiples of 2, or of 3, but whereof neither 5, 7, 11, 13, or any prime number, except the foregoing, 2 or 3, ſhall be the diviſors or factors: (I mean this more ſtrictly as applied to the compoſition of muſic, than to the rhythmus of ſpeech; and perhaps the number 5, as being compoſed of the prime numbers 2 and 3, ſhould be alſo excepted.) But here I will obſerve again, that (in common muſic) no leſs than a whole pace muſt be allowed for a cadence of triple meaſure; becauſe, as before mentioned, it is compoſed of two unequal ſteps. However, in the *rhythmus* of ſpeech, where the two *genera* are continually intermixed, the *triple cadence* is only equal to one ſtep.

In the above examples, I have written the marks of *light* and *heavy* over the notes, and of the *piano* and *forte* under them, in order to ſhew clearly, that there are five orders of accidents incident to melody and meaſure, eſſentially different in their nature and effects from each other, and very material to be attended to in the conſideration of the melody and meaſure of ſpeech.

For I conceive,

Speech to consist of
- melody by *accentual* slides { acute and grave } loud and soft.
- measure or rhythmus } of sound, or motion; and of silence, or rest; governed by
  - *emphatic* cadences { heavy and light.
  - *metrically* subdivided by quantity { long and short.

And here it may be proper to recapitulate and bring the several marks, which we have adopted for the expression of these five orders of accidents, into one view.

1st, ACCENT. Acute / grave \, or both combined /\\/, in a variety of circumflexes.

2dly, QUANTITY. Longest ⊟, long ⚲, short Y, shortest ⊢.

3dly, PAUSE or *silence*. Semibrief rest ▮, minim rest ▬, crotchet rest ⌐, quaver rest ⌉.

4thly, *EMPHASIS or *cadence*. Heavy △, light ∴, lightest ..

5thly, FORCE or *quality of sound*. Loud, ⁎, louder ⁎⁎, soft ,, softer ,,. Swelling or increasing in loudness ~~~~\, decreasing in loudness or dying away /\\~~~. Loudness uniformly continued ~~~~~~~~~~~~~~~~.

Also the sub-division of bars or *cadences* may be, at the pleasure of the composer, in any fractional parts, the sum of which will make the whole *quantity* of the bar or *cadence*, provided that the denominators of the said fractional parts are always, either sub-duples or sub-triples, of the whole number of the bar or *cadence*. And also all measured *rests* or pauses are as significant in computation of time and in value of place, respecting cadence or the

* Hereafter called *Poize*. See p. 77.

heavy

heavy and light, as expreſs notes of ſound. For example, let the time of a whole bar in a piece of muſic be equal to 1, then the ſub-diviſion of other bars in the ſame piece may be $\frac{1}{2}+\frac{1}{2}=\frac{1}{3}+\frac{1}{3}+\frac{1}{3}=\frac{1}{2}+\frac{1}{4}+\frac{1}{4}=\frac{3}{6}+\frac{1}{6}+\frac{2}{6}=\frac{2}{3}+\frac{1}{3}=\frac{2}{3}+\frac{1}{6}+\frac{1}{6}=\frac{1}{2}+\frac{1}{6}+\frac{1}{6}+\frac{1}{6}=\frac{1}{2}+\frac{3}{6}=\frac{3}{12}+\frac{1}{12}+\frac{2}{12}+\frac{3}{12}+\frac{1}{12}+\frac{2}{12}$, &c. the ſum of each bar making always 1. And this diverſity of diviſion within a *cadence* or bar is the ſubject of quantity.

That member of *rhythmus* which I call *a cadence*, has, in my ſyſtem, nearly the ſame effect as that which by the Greeks was called *metron*.

The diviſion of $\frac{1}{2}+\frac{1}{2}$ is naturally governed by the andante or walking cadence of a perfect man.

The diviſion of $\frac{2}{3}+\frac{1}{3}$ is the halting of a lame man, or minuet meaſure.

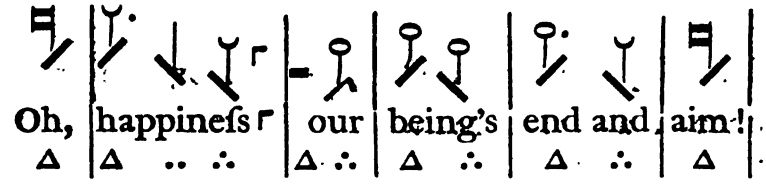
And the $\frac{3}{12}+\frac{1}{12}+\frac{2}{12}+\frac{3}{12}+\frac{1}{12}+\frac{2}{12}$, or, as commonly marked by muſicians, $\frac{6}{8}$*, equivalent to $\frac{3}{16}+\frac{1}{16}+\frac{2}{16}+\frac{3}{16}+\frac{1}{16}+\frac{2}{16}$, is the cantering of a horſe, or the meaſure of a jigg. The example in page 15, of the pariſh clerk announcing the pſalm, is in this meaſure; the natural rhythmus and metres of thoſe words will admit of no other.

The diviſion of all rhythmical ſounds by the multiples or ſub-duples of 2 or of 3, is ſo ſtrongly affected by our nature, that either a tune or a diſcourſe will give ſome uneaſineſs, or at leaſt not be quite ſatisfactory to nice ears †, if its whole duration be

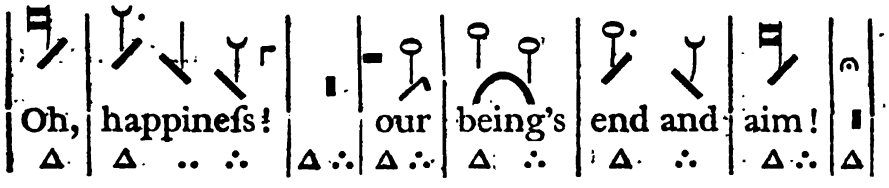
* $\frac{6}{8}$, the denominator 8, ſhews into how many parts a ſemibrief is ſuppoſed to be divided, and conſequently, that a bar of this meaſure contains only three quarters of a ſemibrief. If a ſemibrief repreſented any poſitive length of time, this rule, of making it appear as a ſtandard, would have ſome uſeful meaning; but as its length is only relative, it has little or none, and the figures 2 and 3 would be ſufficient to denote all changes of meaſure, and be more ſimple and more ſatisfactory.

† The laſt movement in the celebrated overture of *La Buona Figliuola* has this defect, and every nice ear feels it.

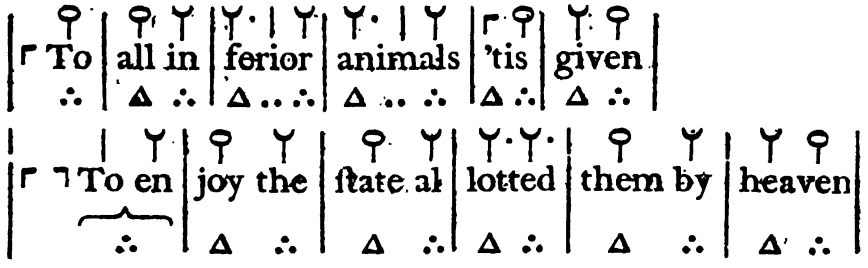
not meaſured by an even number of *compleat cadences*, commenſurable with, and diviſible, by 2 or by 3. For this reaſon, the judicious compoſer or orator (if he does not mean to make his audience reſtleſs) will lengthen his piece with proper expletives, or with adequate reſts or pauſes, ſo as to make his periods duly commenſurable *. And whoever would pronounce our heroic lines of ten ſyllables with propriety, muſt allow at leaſt ſix cadences, by the aſſiſtance of proper reſts, to each line; and frequently eight; as,



in ſix bars or cadences; or in eight bars, as the following:

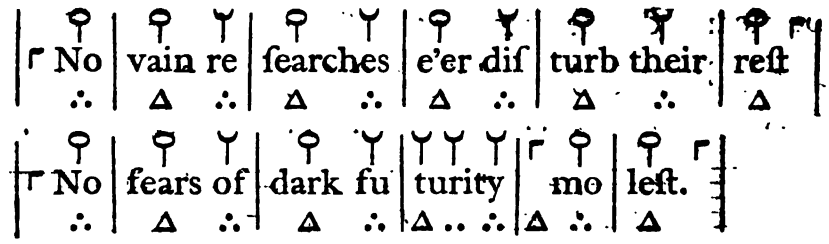


ANOTHER EXAMPLE OF SIX CADENCES.

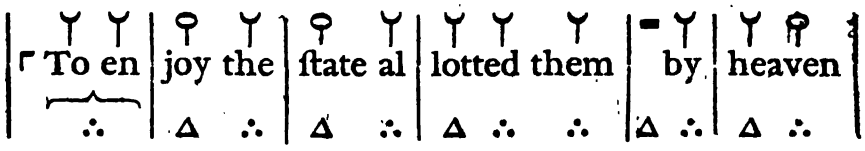


* It were to be wiſhed, that ſomething more than an aſſertion, with an appeal to nature, and a conjecture, could be offered as an illuſtration of this myſterious law. But may not ſpace of time be analogous to ſpace in geometry? which can only be equally and uniformly divided by quadrilateral or triangular polygons, their multiples, or ſub-duples; that is, by ſquares □, parallelograms ▭, triangles △, or hexagons ⬡; for with a ſeries of pentagons or heptagons, or any other polygons than thoſe firſt mentioned, no ſpace can be uniformly covered, without leaving void interſtices of heterogeneous forms; whereas any quadrilateral or triangular ſpace can be compleatly covered with homogeneous quadrilateral or triangular figures.

No



Or the ſecond line thus,

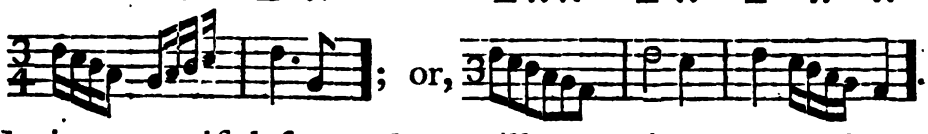


Which diviſion of the line into ſix bars or cadences of time, is as little as can be allowed for the reader or ſpeaker to fetch his breath; and this in the plain narrative ſtile, for if there be required any very pointed expreſſion, more reſts or pauſes muſt be thrown in, which muſt neceſſarily either increaſe the number of bars, or, by uſing ſhorter notes in ſome parts, throw the ſyllables of two bars into the time of one, or partly one, partly the other. Wherefore our heroic lines are truly *hexameters*.

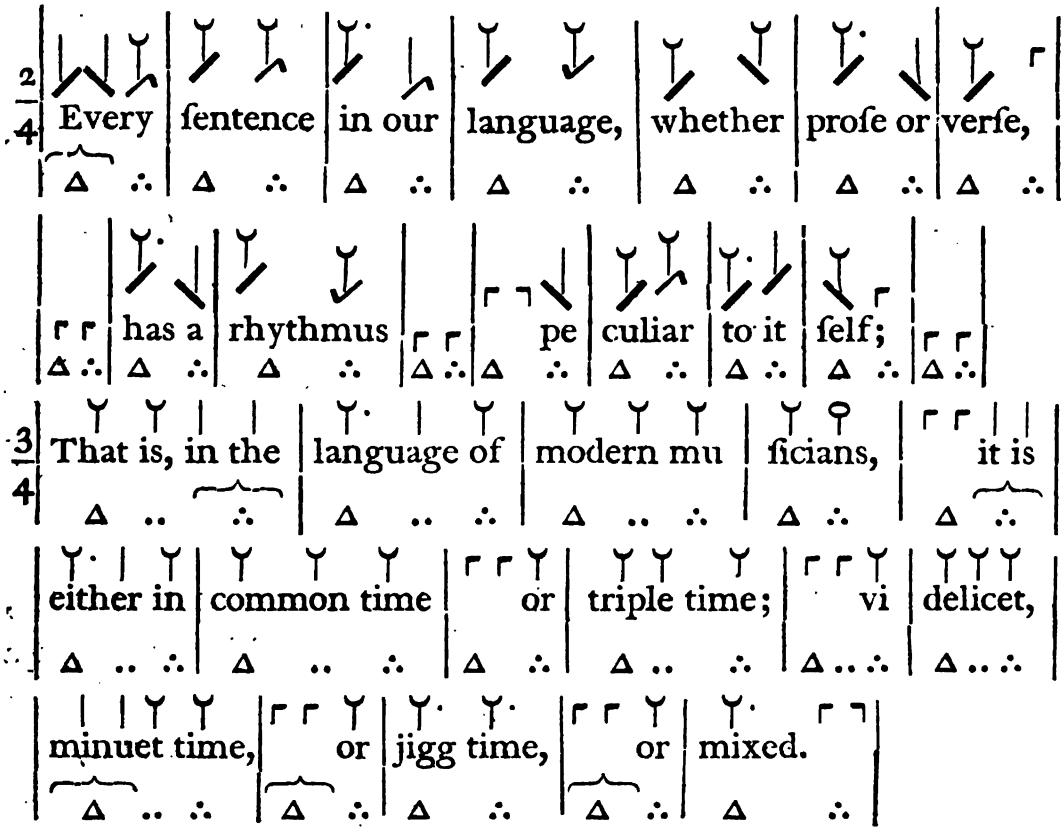
The *theſis* or *heavy* note or ſyllable, on which the hand or foot beats time, is always the firſt in the bar; and if in that place, inſtead of an expreſs note of ſound, there ſhould be marked a reſt, then the theſis or heavy part of the cadence falls on that reſt: the laſt note in a bar (or in that extent which we allow to a cadence) is always *light*. If there be only one note or ſyllable which fills the whole extent of a cadence, of courſe, that one note is at firſt heavy, and then the latter continuance ſuppoſed light. For theſe affections are always alternate, except cut off by reſts, or long-holding tones, without change of articulation. If a cadence be ſub-divided into many notes or ſyllables, they

ſhall be nearly divided under the ſeveral degrees of emphaſis of heavy (Δ), light (∴), and lighteſt (..); as thus,

Δ ∴ Δ ∴ Δ .. ∴ Δ ∴ Δ .. ∴



Having premiſed ſo much, I will now give a general precept and example in the following ſentence:

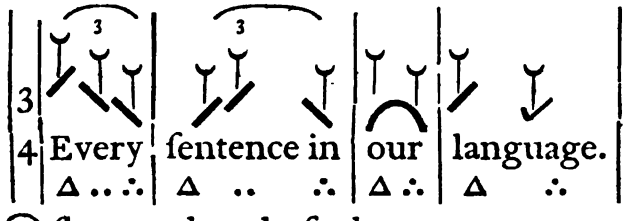


To the firſt member of the above ſentence (which I have written in common time, as marked by $\frac{2}{4}$), I have noted the *accents*, the *quantity* and *cadence*; to the latter member, which is in triple meaſure, I have only marked *quantity* and *cadence*, together with the proper *reſts* or *pauſes* throughout the whole. I have

have omitted the marks of piano and forte, becauſe in calm unempaſſioned ſentences the addition of thoſe expreſſions, to any ſenſible degree, would convert plain diſcourſe into bombaſt.

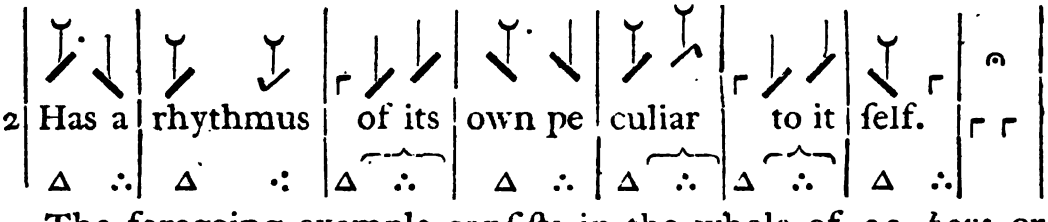
Where this mark minu Δ or in the ∴ is uſed, it is to ſhew, that as many ſyllables or reſts as are written over that line or embrace, are all to paſs as one in reſpect of the Δ, or the ∴.

I will now ſhew ſome ſmall alterations that may be made in the meaſure of the foregoing example, and fill up the reſts, between *rhythmus* and *peculiar*, by expletives.



The mark $\overset{3}{\frown}$ ſhews, that thoſe three notes wrote under that arch paſs off in the time of two; by which means, the two modes, *common* and *triple*, are eaſily intermixed.

In this alteration, the monoſyllable *in* (one of our pliant ſyllables) which before was *heavy* and *acute*, becomes *light* and *grave:* and *our* becomes *heavy* on the diphthong *ou*, and *light* on the liquid *r*; and extending to the length of two ſyllables, is accented with a circumflex, as before.



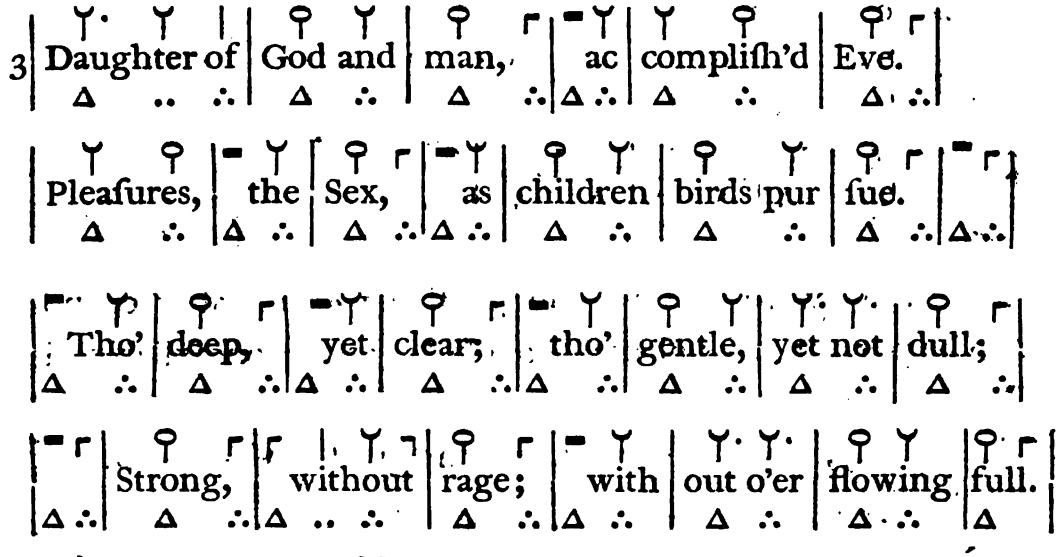
The foregoing example conſiſts in the whole of 32 *bars* or *cadences*, including the reſts, which were abſolutely neceſſary, in

in order to pronounce it with propriety; and with thoſe reſts it divides into 8 rhythmical *clauſes*, of 4 *cadences* in each.

Though I have given a ſcale, in my firſt part, in order to demonſtrate with accuracy, the nature and extent of the ſlides we make in ſpeech, yet with a little practice I found, that drawing my ſlides on the common five black lines was ſufficient (at leaſt for a perſon who is already a muſician and maſter of the language) to direct the voice to the proper tones; for there is a great latitude which may be uſed without any ſeeming blemiſh; as whether the ſlide runs a quarter of a tone or three quarters, up and down, more or leſs, ſeems of little conſequence, provided the proprieties of (the RHYTHMUS) *quantity and cadence*, are duly obſerved. And with ſtill more practice I found, that drawing the accents ſimply over the ſyllables, without the black lines, (but with ſome regard to higher or lower, by poſition of the marks, as in the examples here given), was ſo certain a guide, that I could always read the ſentences, *ſo marked*, nearly in the ſame melody; but the other four accidents, of *quantity*, *pauſing*, *emphaſis*, and *fortepiano*, excepting the laſt, I could no how abridge or omit. And I alſo found, that the marks of *quantity*, *pauſing*, and *emphaſis* alone, were ſo ſufficient that a native needed ſcarce any farther help to read with ſurprizing correctneſs of expreſſion; though I muſt acknowledge the meaning of a ſentence may often be entirely altered, by changing the accent from acute to grave, or *vice verſâ*.

I will now ſet down ſome of the lines of Engliſh poetry (quoted by the learned author of *The Origin and Progreſs of Language*, in the firſt edition of his 8th chap. of book iii. part II.) which I will accompany with the marks of *reſts*, *quantity*, and

cadence, in order to ſhew, that the method of meaſuring by the Greek feet, without any allowance for pauſes, is inaccurate and indeciſive: for, ſince the ingenious author admitted (what he called accent, by us called) *cadence* of *heavy* and *light* to be in our language, though he denied us to have quantity, it will appear, that his verſes of five feet conſiſt at leaſt of ſix *cadences*, and commonly thoſe of four feet conſiſt of five. Lines which conſiſt of five *cadences* or metres have leſs grace and dignity than thoſe of ſix or eight.



Or thus; as pronounced by Mr. GARRICK:

I ſhall

I ſhall omit the Hudi*braſtic*, of rhyming upon *a ſtick*; becauſe, though ſuch doggrell may help out a laugh, the particle *a*, in Engliſh, is ſo abſolutely *light*, that it cannot be put in the heavy part of the cadence, without violence to our pronunciation and a ſhock to gravity.

Before Porto Bello lying.

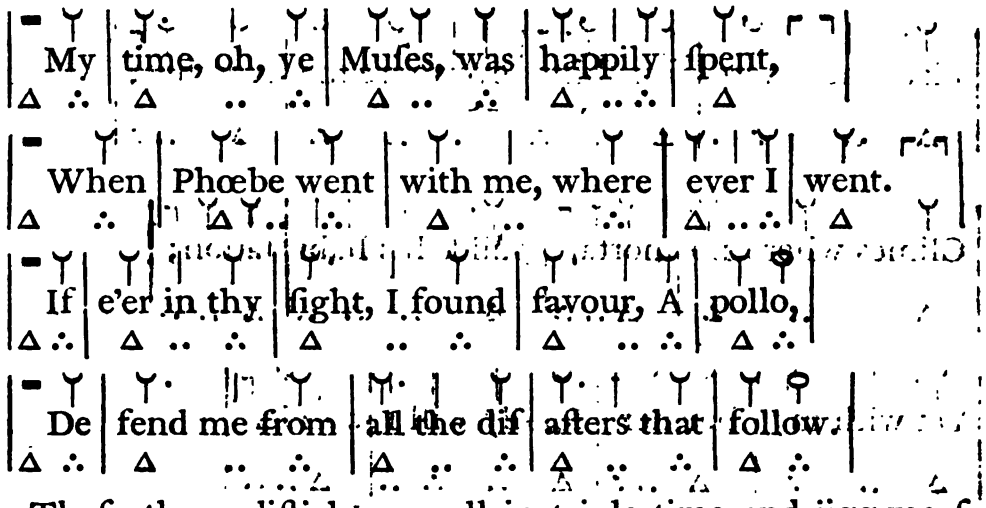
If this was the original of this ſong, the *vox populi*, whoſe ears were too nice to ſuffer ſo barbarous a miſapplication of the word *before*, have long ſince altered it to

As near	Porto	Bello	lying,
On the	gently	ſwelling	flood.

For *be*, in the word *before*, is ſo poſitively *light* that it cannot bear to be put out of its place; though *be*, as a monoſyllable, is ſo pliant as to ſerve any where; and the latter ſyllable *fore*, is as poſitively *heavy*, and cannot without the greateſt violence be put under the *light*.

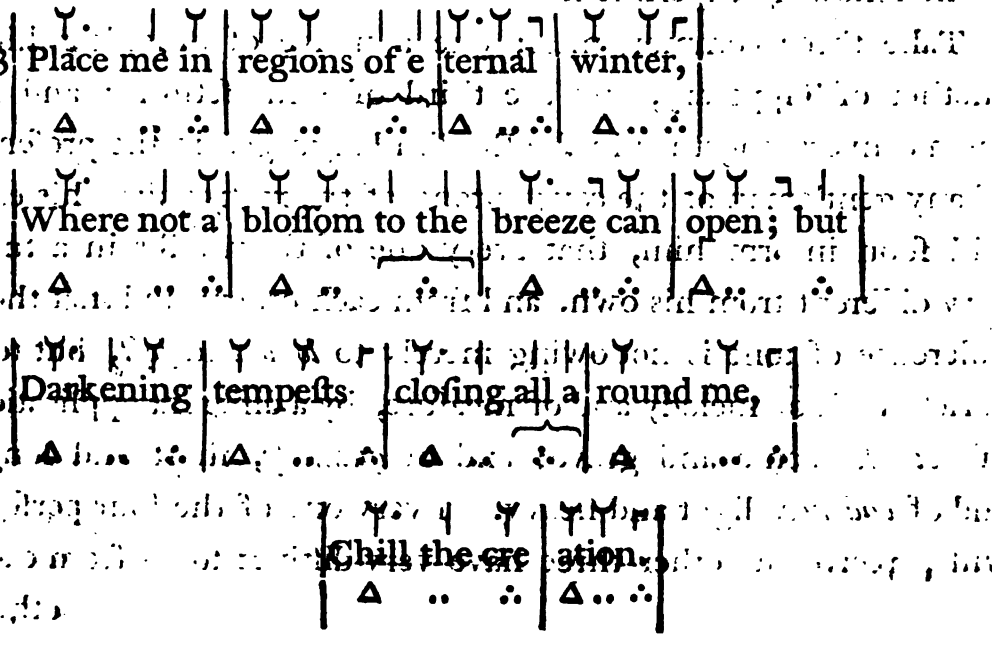
From the	knaves, and the	fools, and the	fops of the	time,	
From the	drudges in	proſe, and the	triflers in	rhyme.	

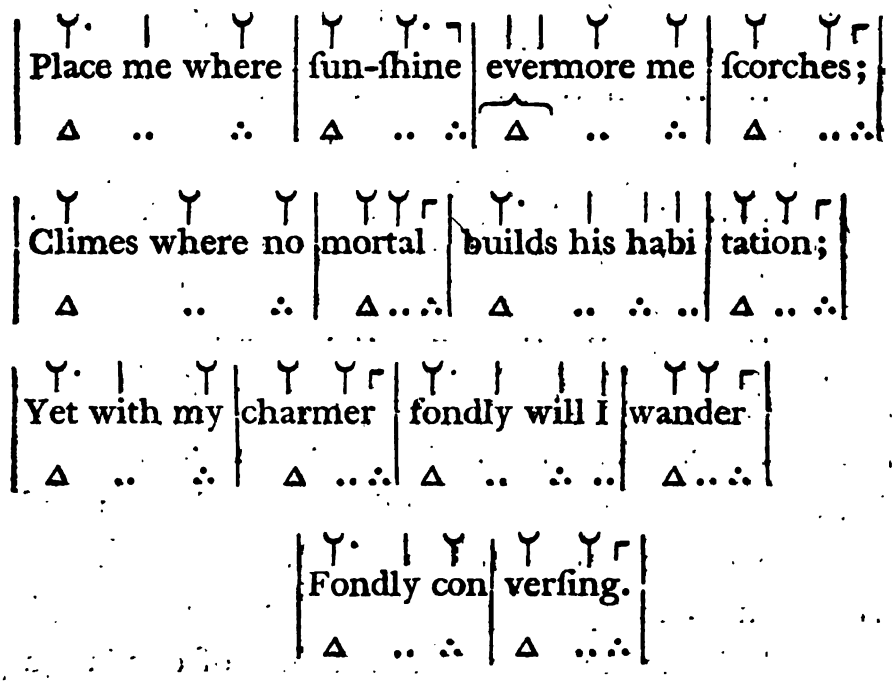
My



Theſe three diſtichs are all in triple time and jigg meaſure; and the ſyllable more or leſs, at firſt or at laſt, makes no difference in the rhythmus. In applying my rules to theſe examples, I endeavour to do juſtice to the proper meaſure of our language, without the leaſt intention of adapting them to the feet of the Greek proſody.

I ſhall add one more from the 9th chap. page 403.





Now if after all I have ſaid, any one ſhould ſtill doubt or deny that our language has both melody and meaſure, I would refer to the following experiment:

Take three common men; one a native of Aberdeenſhire, another of Tipperary, and the third of Somerſetſhire; and let them converſe together in the Engliſh language, in the preſence of any gentleman of the courtly tone of the metropolis; his ears will ſoon inform him, that every one of them talks in a tune very different from his own, and from each other; and that their difference of tone is not owing merely to *loud* and *ſoft*, but to a variety both of melody and of meaſure, by a different application of *accents*, acute and grave; and of *quantity*, ſhort and long; and of *cadence*, light and heavy. Every one of the four perſons will perceive the other three have very diſtinct tones from each other,

other, and that the tone of each is plainly diſtinguiſhed by the *alto* and *baſſo*, though each in particular may fancy his own tone to be quite uniform, and in the uniſon with itſelf.

The extreme familiarity exiſting between a man and his native language, makes him loſe all ſenſe of its features, of its deformities, and of its beauties; though under this ſtate of indifference, if the love of variety, ſo natural to man, ſhould prone him into a liking of ſome foreign tongue, ſuch a circumſtance may make him very ſharp-ſighted towards the faults of his own, and as blind to its perfections. I will not pretend to compare our language to the Greek; but as to its melody, I think it about as good as the Latin, and much better than French or German, though far inferior to the Italian, which, in that quality, exceeds the Greek; I ſay, exceeds the Greek in melody, as far as we can judge of the Greek pronunciation; for, I apprehend, the beſt Grecians in modern Europe, not excepting the inhabitants of Greece itſelf, know no more of the ancient tone of that language, as it was ſpoken in the age of Demoſthenes, than we do of the Britiſh in the age of Alfred, and much leſs than an Engliſh boarding-ſchool miſs does of the Pariſian tone of French.

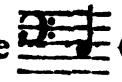
Having proceeded ſo far in this ſyſtem, as to convince myſelf that our language, under the influence of the two general modes of time, common and triple, has an exact *rhythmus*, both as to *cadence*, by the *heavy* and the *light*, and as to *quantity*, by the *long* and the *ſhort*; and alſo that it has an *accented melody* of great variety and extent by *ſlides*, *acute* and *grave*, and *mixed* in the *circumflex*; my next endeavour was to find out, whether our

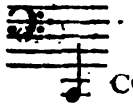
theatrical declamation might not be agreeably and advantageously aſſiſted, as well as that of the ancient Greeks and Romans, by a ſuitable baſs accompaniment.

I conſidered, that as the proſodical changes of the voice by *ſlides*, acute and grave, were very rapid, the baſs accompaniment ought, by the rules of harmony, to be very ſedate, with little or no motion by the acute or grave: for, in the *diatonic genus*, wherever the cantus takes a rapid flight, either up or down, through all the notes of the octave, the moſt proper and agreeable baſs is one continued ſound, either of the *fundamental key-note*, or of the 4th to the key-note, or of the 5th to the key; or of two of them ſounded together, in diſcord or harmony, as the occaſion and the taſte of the compoſer may require. Neither could it be proper for the accompaniment of the ſlides, to exhibit the ſound of the baſs otherwiſe than by *taſto ſolo ſoſtenuto*, or one holding note; becauſe to continue it *ſtaccato*, or by ſeveral repeated ſtrokes, might interfere with, and confound, the articulation of the ſpeaker. Experience muſt teach us when this note may be intermitted, and when changed for another.

I therefore concluded, that there could be no occaſion, in the accompaniment of ſpeech, for the baſs to ſound any other tone than the fundamental of the key, its fourth, or its fifth; or the key-note with its fifth, in concord; or perhaps with its *fourth reverſed*, alſo in concord: becauſe, while any of theſe are continued ſounding, the voice, by ſliding through the whole extent of the octave, muſt, in its progreſs, exhibit every concord of harmony that is poſſible between two ſounds. And therefore I made trial of the fundamental (or deepeſt note on the inſtrument) that ſeemed to be key-note to the common level of my

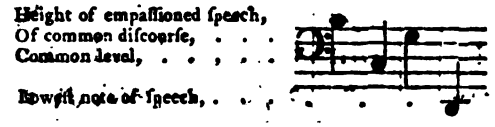
voice

voice in ſpeaking, which I ſuppoſe to be  C of comfort pitch, and made uſe of the open tone of the fourth ſtring of a violincello,



which was the octave below * my common level.

I found my ſlides in common diſcourſe went about a fifth (of the diatonic ſcale) above the level or key-note, and about a ſeventh below it; but if empaſſioned, it run two whole tones higher, which made in the whole extent a compaſs of 13 notes, or octave and ſixth.



I ſometimes added the fifth (or the open tone of the third ſtring) in harmony with the fundamental; and perhaps if there was another ſtring, a fifth below the fundamental (which would be the fourth of the key reverſed), the harmony of that, with the fundamental, might be occaſionally uſed with advantage; for though the fourth may be had, by letting the third ſtring down to that tone, and the fifth alſo, by ſtopping the ſame ſtring (ſo let down) on the ſecond fret, yet the effect is different; becauſe the fourth above, in conjunction with the key-note, makes a

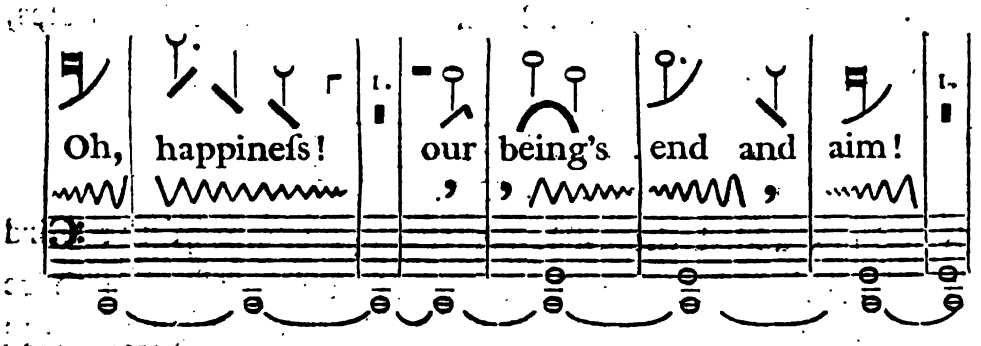
* The deeper the fundamental baſs is taken, the more agreeable it will ſound; that is, it will be better to be two octaves below the cantus than one: for, the farther two diſcordant notes are removed from each other, the leſs harſh their diſcord will ſound to the ear; as the ninth ſounds leſs uncouth than the ſecond, and the ſixteenth ſtill leſs ſo than the ninth; but eſpecially the more grave the accompanying ſound is, the leſs it will tend to out-voice the ſpeaker.

Whether a ſtringed inſtrument with a bow, or wind inſtruments, ſuch as very deep flutes or French horns, will have the beſt effect, muſt be proved by future experiments.

diſcord,

diſcord, or at beſt an imperfect concord; but being reverſed, it falls a fifth below the key-note, and conſequently ſounds in concord with it.

I then read, and at the ſame time ſounded continually the baſs, obſerving the proper expreſſions of the forte and piano, and ſometimes, where it was marked forte, adding the harmony of the fifth to the baſs, as in the example annexed.



Where the notes for the ſlides are drawn in this form it is to ſhew that the ſound hangs longer on the firſt part of the ſlide than on the laſt, on account of the vowels.

I made ſeveral other trials on the ſame principles, both alone, and calling in the judgement of others; the reſult whereof is, that I remain confirmed in the opinion, that an accompaniment animates the reader or ſpeaker to pronounce with more confidence, and pleaſure to himſelf, than he could without it.

That it will be advantageous both to elocution and action on the ſtage, in all tragic and heroic dramas, whether mixed with other muſic or not; but eſpecially in all operas, where the

ſpecies

ſpecies of ſong called *Recitative accompanied**, will be an agreeable medium between this and the common ſong.

That being generally played ſoft, and being a very low or grave ſound, it does not ſeem, in the leaſt, to out-voice the ſpeaker, ſo as to interrupt the hearing.

That by the diſcreet uſe of the forte and piano, with the occaſional addition of the fifth, it enlivens, or ſoftens, the empaſſioned expreſſions, according to the proper degree; and would contribute much to keep an actor in the true pitch of expreſſion, neither ranting above, nor ſinking below, what the nature of his part required, ſuppoſing the marks of ‹ and ›, ⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀ and ⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀, and the occaſional addition of the fifth in harmony, to be judiciouſly written, and as exactly performed by the accompanying muſician.

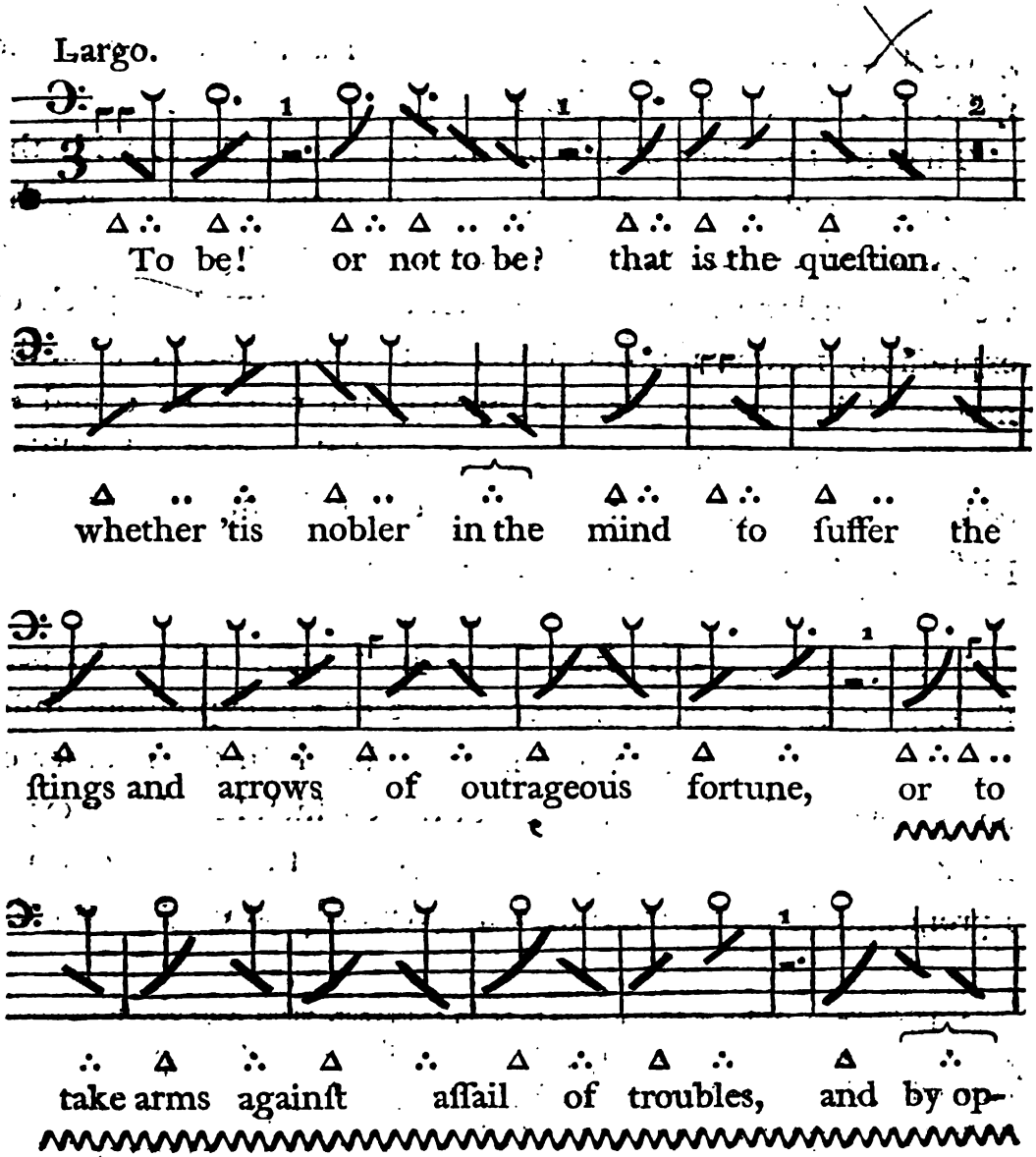
It is ſo many years ſince I ſaw the tragedy of Hamlet performed, that I have no remembrance of the expreſſions ſufficient to enable me to ſet the following ſpeech in the manner of any great actor: but as it was one of thoſe which I made my expement upon with the baſs accompaniment. I ſhall ſet it down as I pronounced it, the firſt nine lines accented and fully noted, the

* The ordinary Italian recitative ſeems to be an endeavour, under ſome obſcure traditional hints (the memory of which is now loſt), to continue the ancient manner of accompanied declamation; the baſſes of which being generally by a *taſto ſolo* on a ground, or ſingle note, ſeem, according to our ſyſtem, to countenance this conjecture; but for the reſt, the moderns having no proper idea of the ancient chromatic or enharmonic genera, and none at all of the melody and vocal ſlides in ſpeech, write the cantus of their recitative in the chromatico-diatonic, which, until our ears are debauched into a cuſtomary liking, ſounds unnatural and diſguſting.

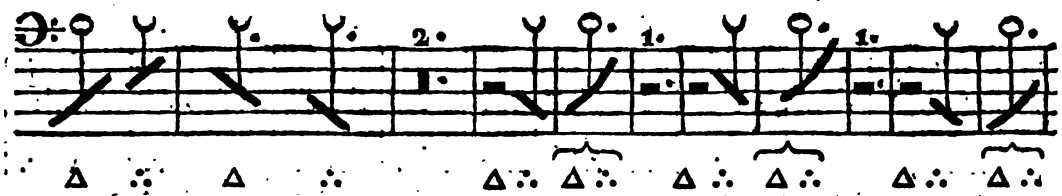
remainder with all the marks of expreſſion, but without the accents.

Largo.

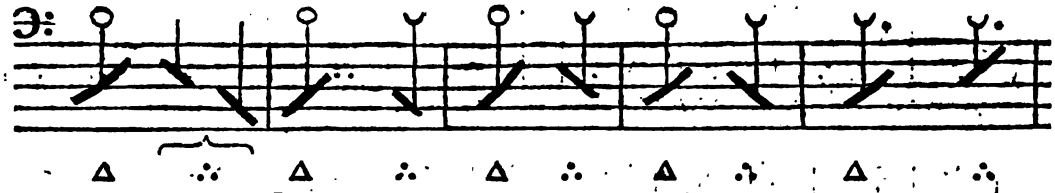
The tone for the baſs accompaniment.



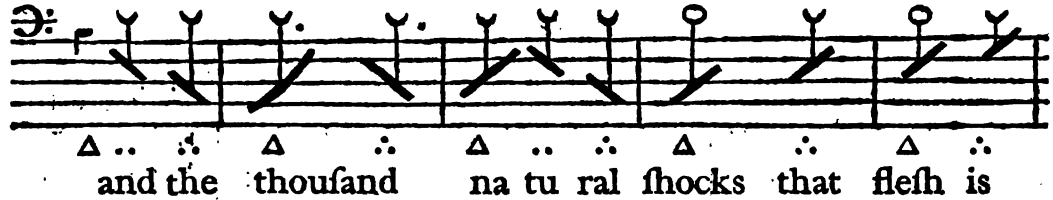
poſing



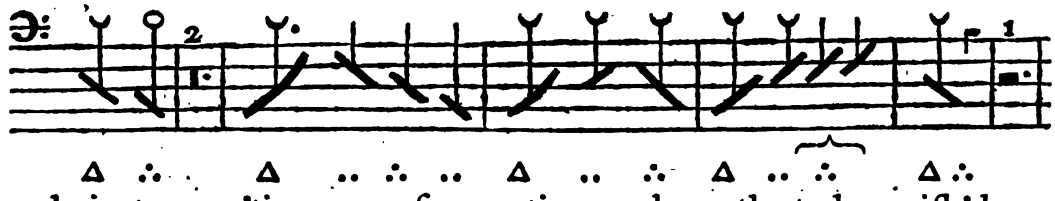
poſing, end them?— to die,— to ſleep,— No more,



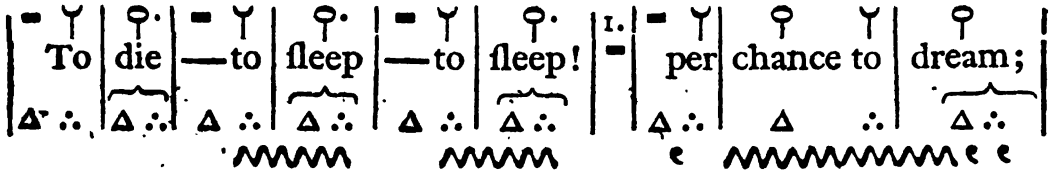
and by a ſleep, to ſay, we end the heart ach,



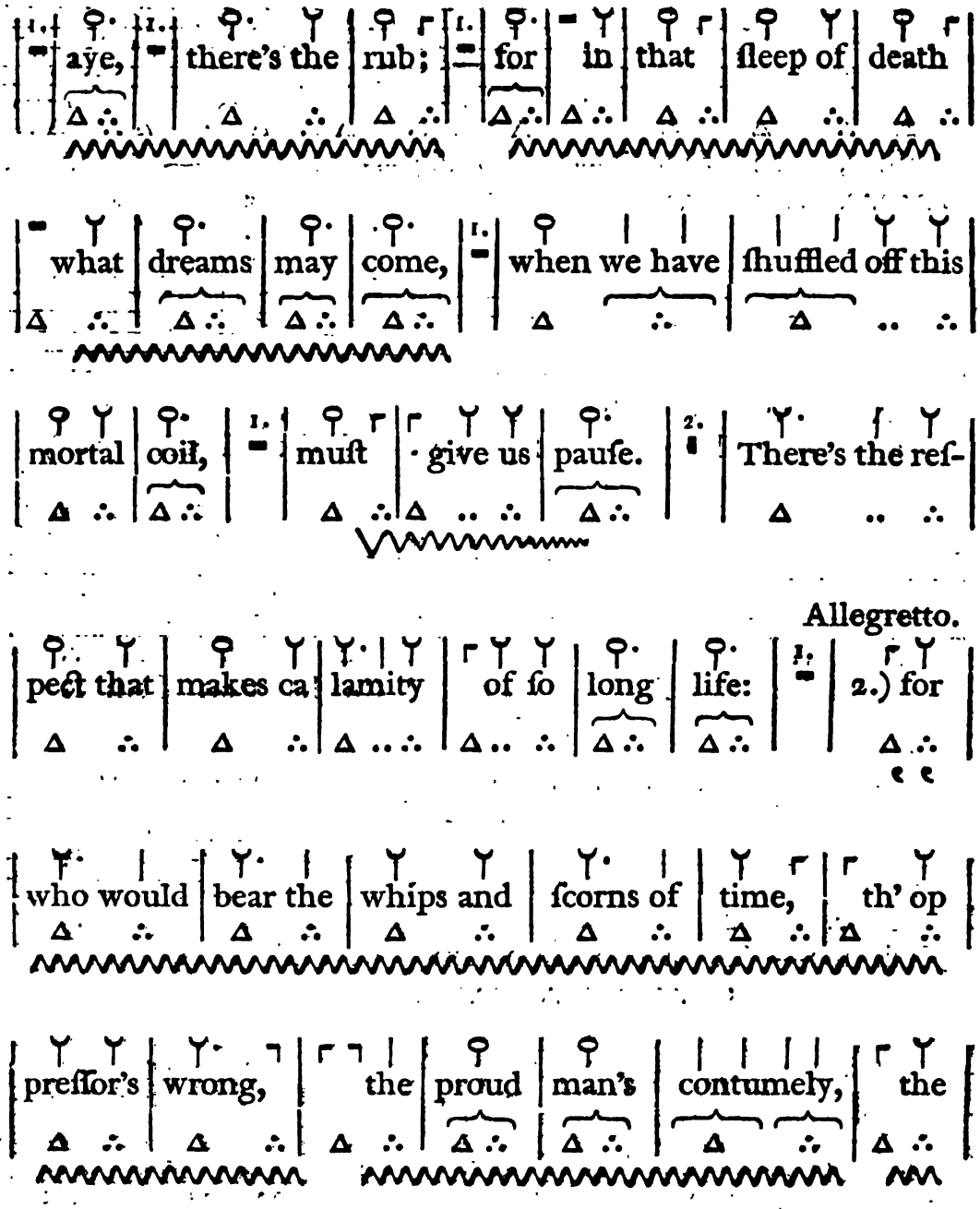
and the thouſand na tu ral ſhocks that fleſh is

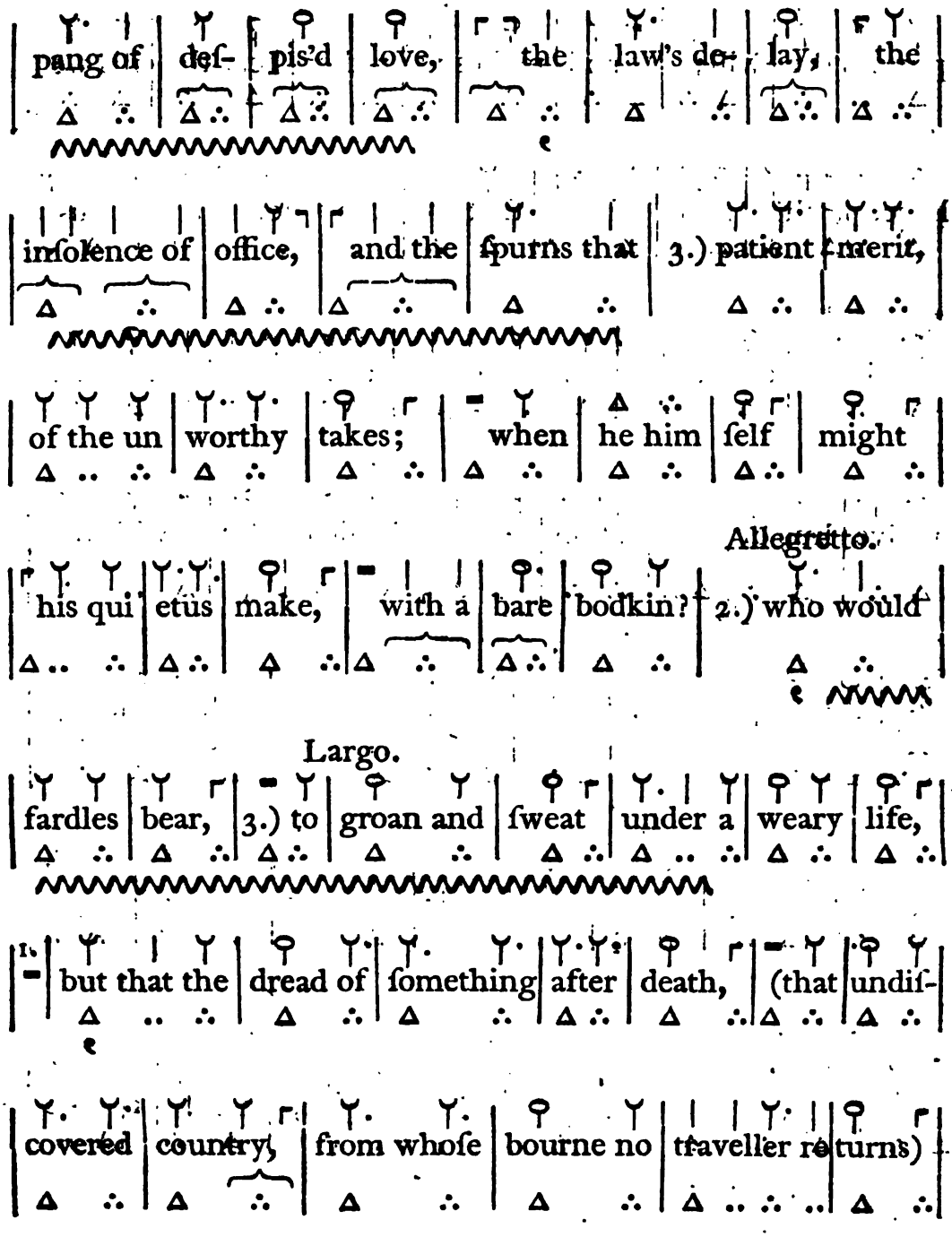


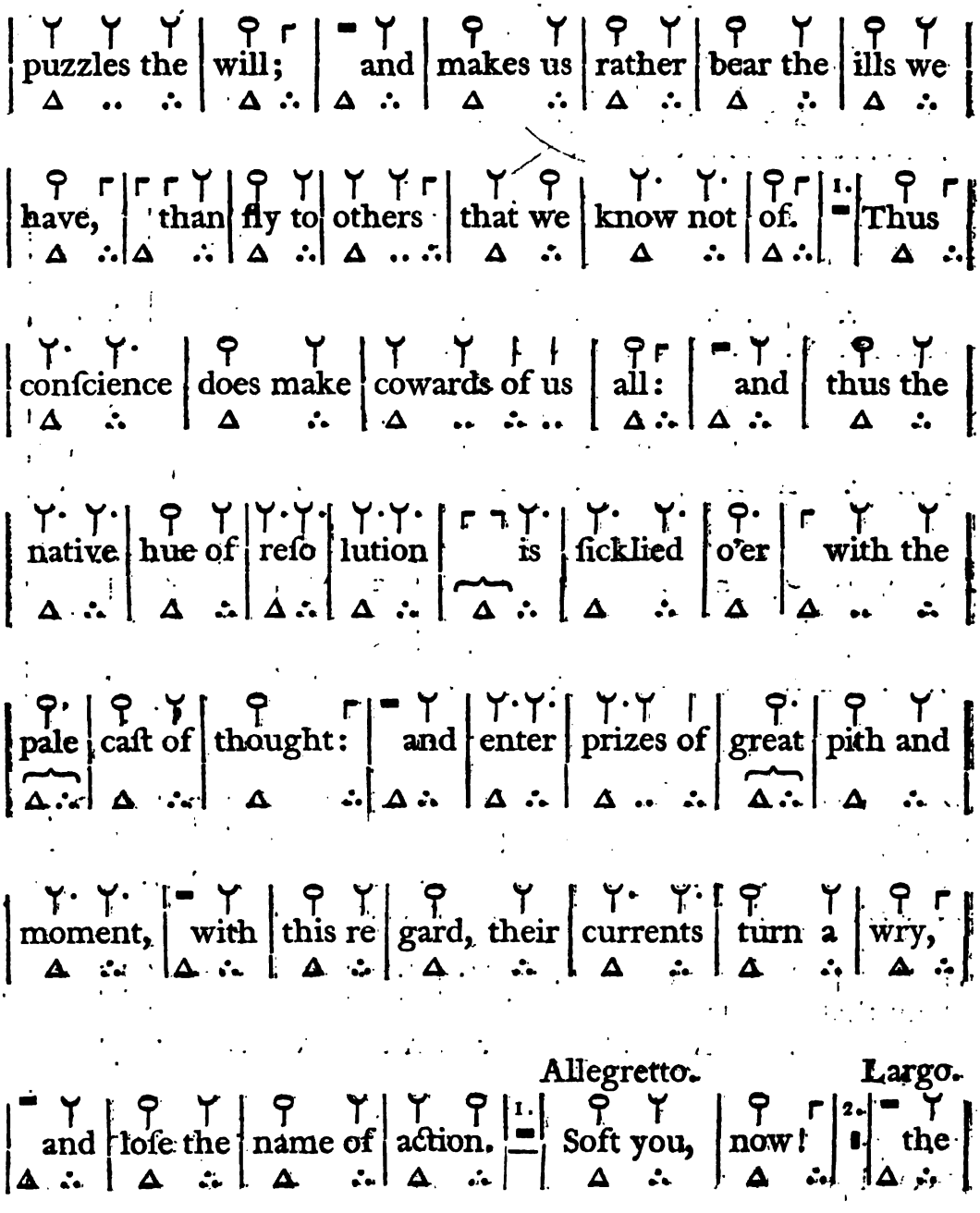
heir to:— 'tis a conſummation devoutly to be wiſh'd.



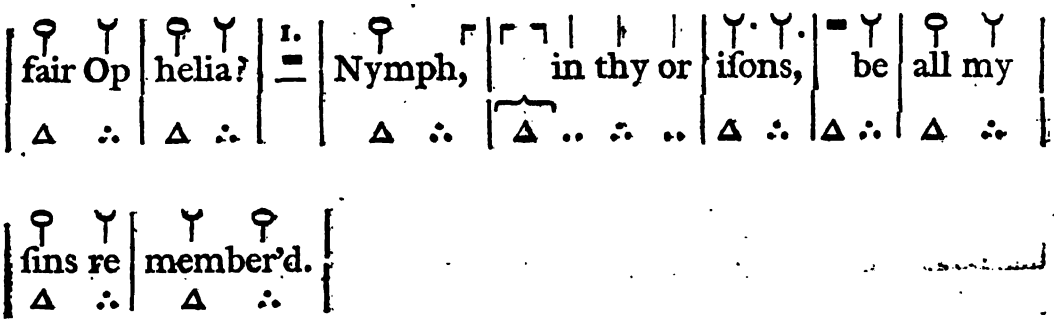
To die —to ſleep —to ſleep! per chance to dream;


aye, there's the rub; for in that ſleep of death
what dreams may come, when we have ſhuffled off this
mortal coil, muſt give us pauſe. There's the reſ-
Allegretto.
pect that makes ca lamity of ſo long life: 2.) for
who would bear the whips and ſcorns of time, th' op
preſſor's wrong, the proud man's contumely, the
pang

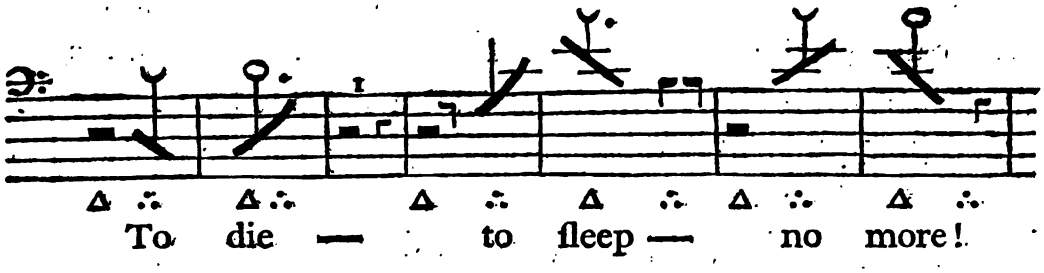

pang of def- pis'd love, the law's de- lay, the
insolence of office, and the ſpurns that 3.) patient merit,
of the un worthy takes; when he him ſelf might
Allegretto.
his qui etus make, with a bare bodkin? 2.) who would
Largo.
fardles bear, 3.) to groan and ſweat under a weary life,
but that the dread of ſomething after death, (that undiſ-
covered country, from whoſe bourne no traveller re turns)

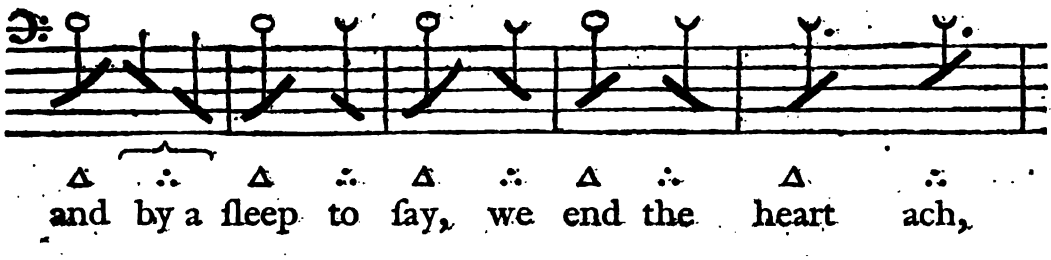

puzzles the will; and makes us rather bear the ills we
have, than fly to others that we know not of. Thus
conſcience does make cowards of us all: and thus the
native hue of reſo lution is ſicklied o'er with the
pale caſt of thought: and enter prizes of great pith and
moment, with this re gard, their currents turn a wry,
Allegretto. Largo.
and loſe the name of action. Soft you, now! the

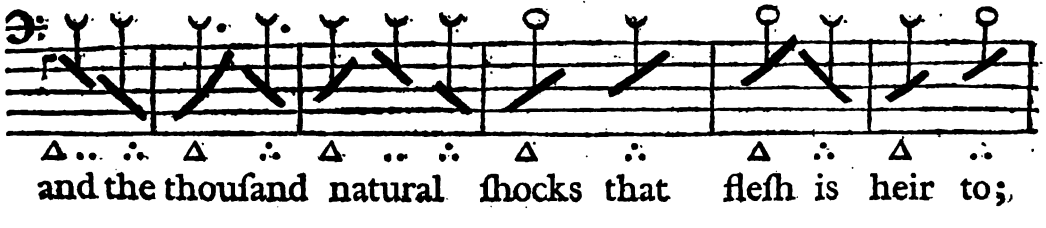
fair



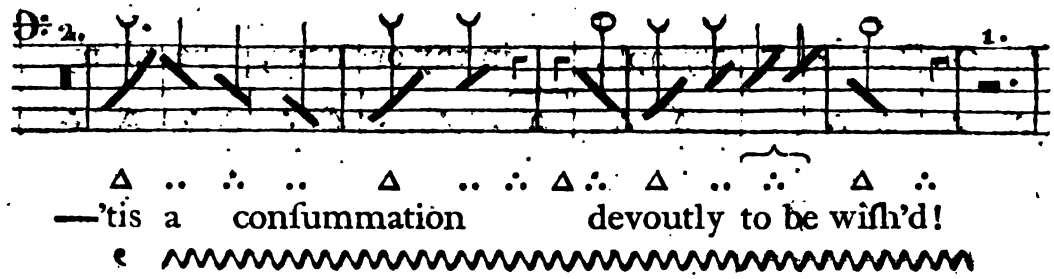
VARIATIONS.







'tis



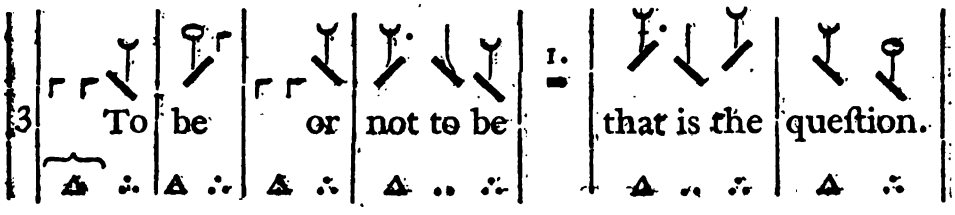
But to conclude, as the practice of the enharmonic genus of muſic, and the art of reducing the *melody* and *meaſure* of ſpeech to practicable and legible notes (if it was ever compleat), and of accompanying the ſame by a *continual baſs* *, have lain, as it were, in a *terra incognita*, for at leaſt a thouſand years paſt, I think, theſe ſmall ſpecimens produced, may be our vouchers to prove, that we have diſcovered the land, and marked out the route which may be followed by others: and therefore, I hope, gallant adventurers will not be wanting, to puſh theſe diſcoveries further, to explore and bring to light thoſe rich curioſities that ſtill lie hid in the interior parts of the country.

* In the modern practice of muſic there ſeems no ſignificant reaſon, why the common accompanying baſs, of all ſorts of airs, ſhould be called *baſſo continuo*, or *thorough baſs*, unleſs the term was taken from that baſs, which, by accompanying theatrical declamation, was *continued* all *thorough* the performance, while the other baſſes, for the accompanyment of incidental chromatic or diatonic airs, as interludes, were only introduced now and then. For the fact is, the modern *baſſo continuo* is no more continual than the cantus, or any other part of the ſymphony. Nor do I know any thing which can properly be called a thorough baſs, in our days, except the drone of that ancient inſtrument the bag-pipe, made by *tibiis imparibus*, ſounding exactly the two notes (key note and fifth) which I have made uſe of in theſe experiments.

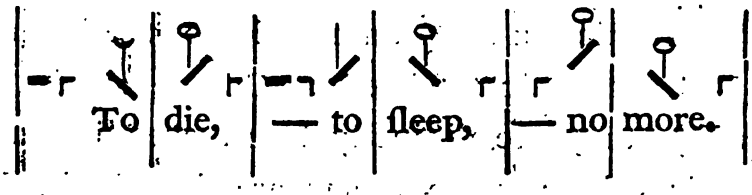
SINCE writing the foregoing treatiſe, I have heard Mr. Garrick in the character of Hamlet; and the principal differences that I can remember, between his manner, and what I have marked in the treatiſe, are as follow:

In the firſt place, that ſpeech, or ſoliloque, which I (for want of better judgement) have noted in the ſtile of a ranting actor, ſwelled with *forte* and ſoftened with *piano*, he delivered with little or no diſtinction of piano and forte, but nearly uniform; ſomething below the ordinary force, or, as a muſician would ſay, *ſotto voce*, or *ſempre poco piano*.

Secondly, as to meaſure, the firſt line thus:



Thirdly, as to accent and quantity, thus:

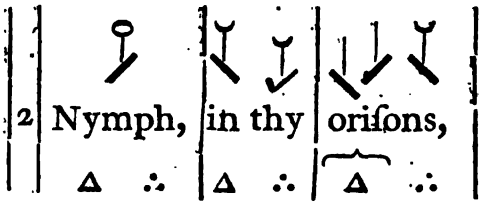


The words, *as fleſh is heir to!* he pronounced as I have marked them in my variation, page 46.; where the two ſyllables, *heir to*, are both acuted, and by that modulation, give the idea of the

ſenſe

ſenſe being ſuſpended, for the thought which immediately follows.

Laſtly, *Nymph, in thy oriſons*, he pronounced in common meaſure, as,



making the word *oriſons* quite different from mine; I was led to make the firſt ſyllable *o* ſhort and light, and the ſecond *ri* long and heavy, by ſuppoſing the word to have been originally Norman French, *oraiſon*; but I ſuppoſe I was wrong in this, as in every other inſtance where I have ſhewn the difference. I ſhall forbear to give any more ſpecimens of that great actor's elocution, from the memory of once hearing, leſt I ſhould do him injuſtice, as my intention here is not to play the critic; but merely to ſhew, that by means of theſe characters, all the varieties of enunciation may be committed to paper, and read off as eaſily as the air of a ſong tune.

There is a perfection in the pronunciation of the beſt ſpeakers (which was remarkable in the late Mrs. Cibber, and is the ſame in Mr. Garrick): they are diſtinctly heard even in the ſofteſt ſounds of their voices; when others are ſcarcely intelligible, though offenſively loud.

This eſſential quality is chiefly owing to the ſpeaker's dwelling with nearly uniform loudneſs on the whole length of every ſyllable,

ſyllable, and confining the extent of the accents, acute and grave, within the compaſs of four or five tones; and alſo to adopting, in general, a deliberate inſtead of a rapid meaſure.

For if a perſon pronounces from ſix to nine ſyllables in a ſecond of time, as many people do, an auditor muſt be extremely quick and attentive to be able to keep up with ſo rapid an utterance.

But good ſpeakers do not pronounce above three ſyllables in a ſecond, and generally only two and a half, taking in the neceſſary pauſes.

There are ſeveral public ſpeakers, whoſe ſpeeches, if committed to paper, would appear to have combined all the force of logical argument, all the flowers of rhetoric, with an elegant choice of words capable of being pronounced with graceful euphony; but by an erroneous delivery in reſpect of *accent*, *rhythmus*, *pauſe*, and *force*, though they may be juſt in *quantity* and *emphaſis*, under their miſtaken meaſure, their ſpeeches want much of that beauty and effect which they ſhould derive from a proper enunciation.

Now to ſhew that ſuch errors might eaſily be corrected, by the uſe of the foregoing rules, let us only ſuppoſe ſuch ſpeakers inſtructed in the practice of ordinary muſic; might they not then be able to ſing their ſong according to the notes ſet before them, keeping the preſcribed *meaſure* of *faſt* or *ſlow*; and, under *quantity*, obſerving the juſt *pauſes*, and the ſeveral expreſſions of *ſtaccato*, or *ſoſtenuto*; and alſo of *piano* or *forte*? And this being admitted, the practicability of the other (which is by much the eaſier of the two) cannot be denied.

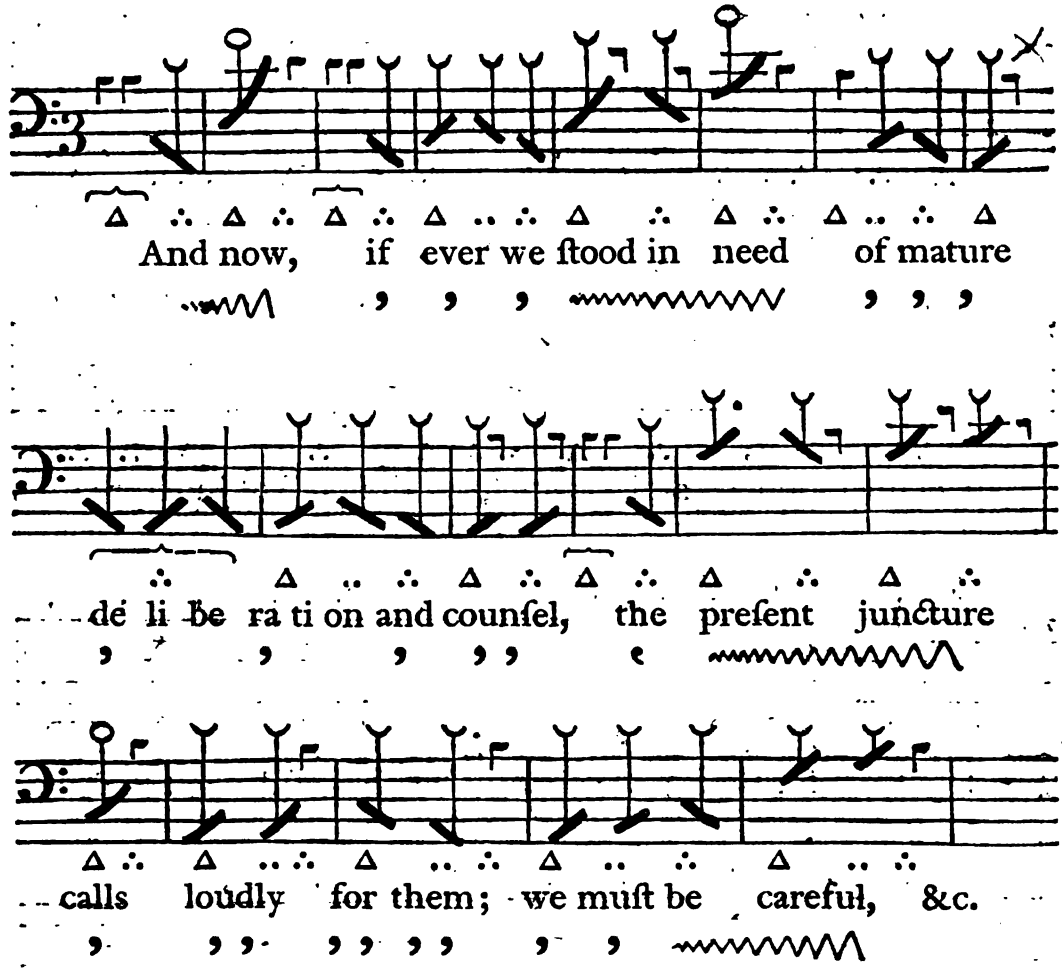
The tenor of ſpeech in private converſation may be *(allegro* or) rapid; for there, if the auditor miſſes a word, he may deſire the ſpeaker to repeat his ſentence: but all diſcourſes delivered to a large audience ſhould be *(largo e ſoſtenuto)* deliberate, and the ſound of each ſyllable, as to loudneſs, continued uniformly audible to its juſt length or *quantity*.

In the various tumults of paſſion, the voice runs very high into the *acute*, and very low into the *grave*; but in ſpeaking to an audience, where the firſt intention is to be heard, and the next to invite attention, the exceſſes of *acute* and *grave* ſhould be avoided, particularly the latter; becauſe few people fall to a very *grave accent* without dwindling into a whiſper: and as long ſounds are more audible than ſhort ones, all ſyllables (I repeat it again) ſhould be ſupported to the full extent of their proper quantity with nearly an uniform ſtrength of voice, and not dying away, or interrupted by reſts after every ſyllable, as if they were ſighed out, nor ſo as to give a *ſtaccato* or ſhort-pointed expreſſion, both which manners, though natural in paſſions, are unſeemly and diſadvantageous in argumentative oratory; and in general, all rapid pronunciation keeps the audience in a painful attention, which the want of proper pauſes increaſes, by leaving them no time to aſſiſt their apprehenſion by recollection.

I will exemplify what I have ſaid by ſetting a few lines, from Leland's Demoſthenes, in three different manners.

First manner. *Bombaſtic, by an exceſs in the extenſion of acute and grave, and of the piano and forte, and the tones not ſoſtenuto or equally ſupported.*

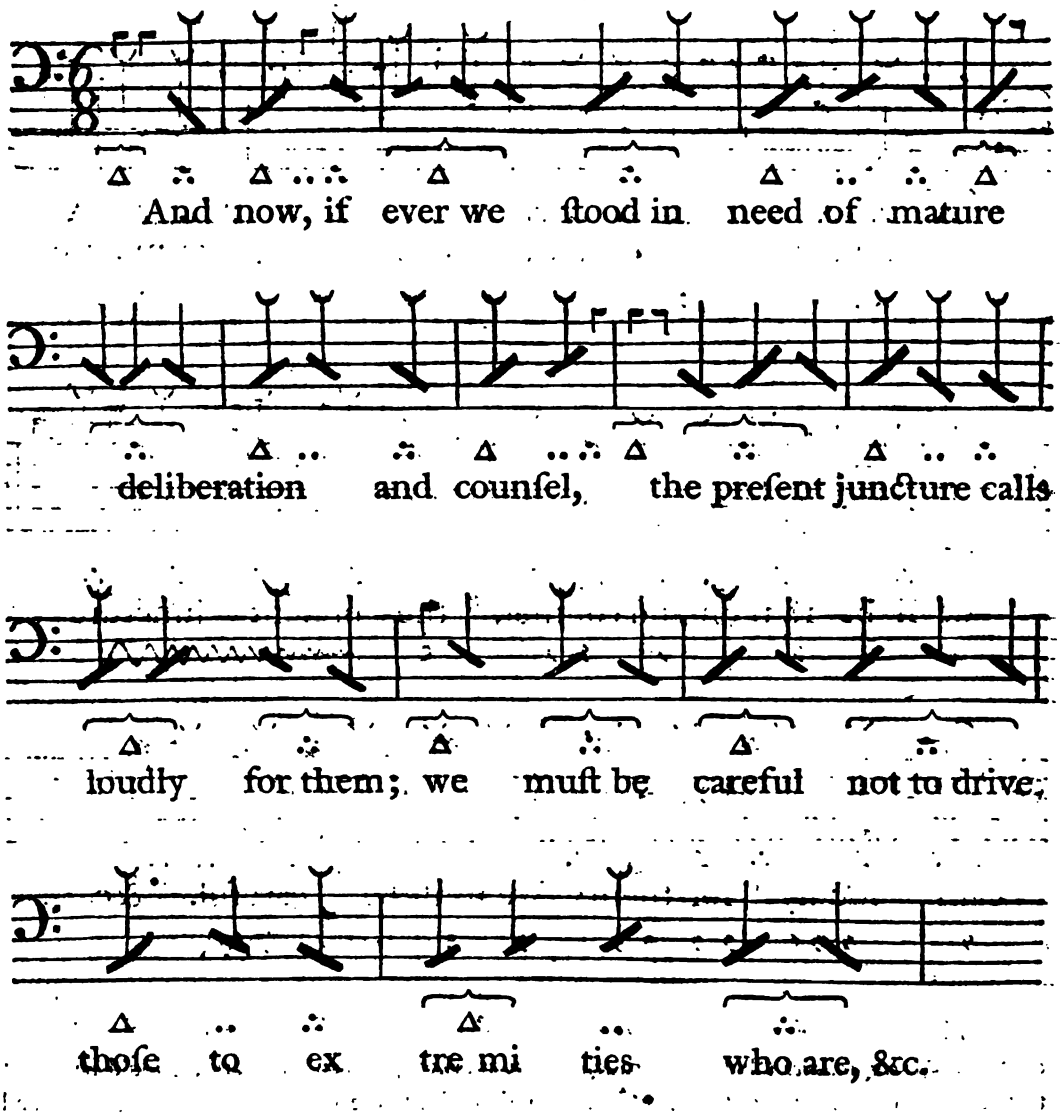
* *Ordinary walking meaſure.*



* *Walking meaſure* means, that the duration of the whole quantity of ſyllables and pauſes contained in *one cadence* (that is, as much as are marked between two bars), ſhould be equal to the time of making one ſtep of walking; which admits the varieties of *ſlow, ordinary*, and *quick walking*; the next degree above which, in velocity, is *running meaſure.*

Second manner. *Too rapid, though in an uniform tenor of loudneſs.*

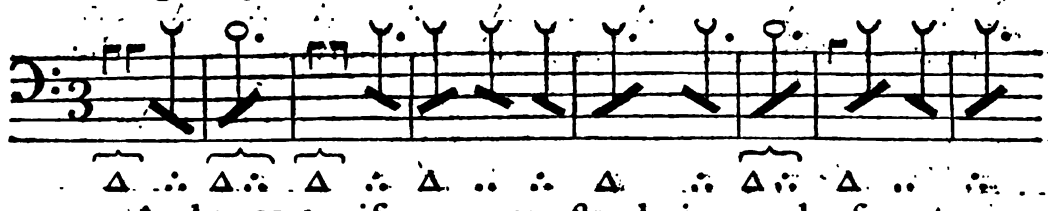
Corrente, or running meaſure.

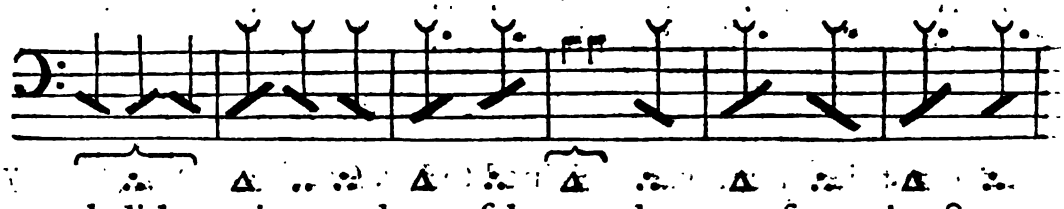


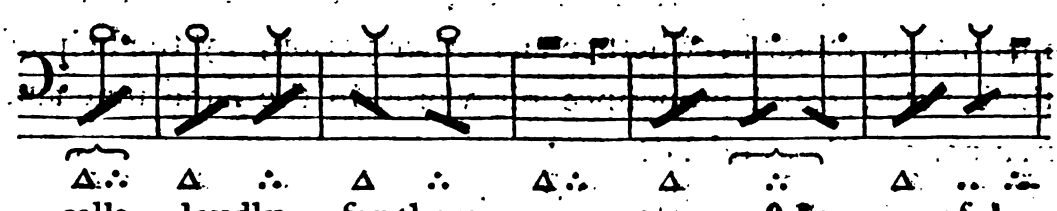
Third

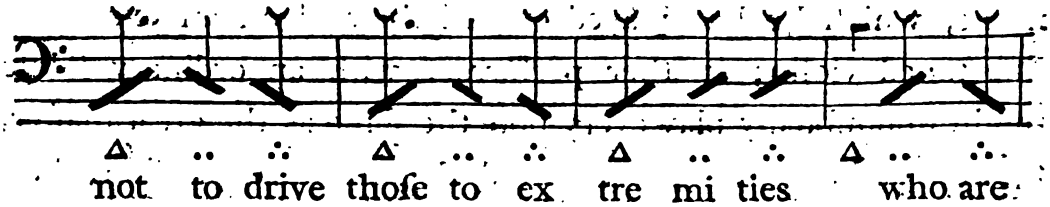
Third manner. *Slow, firm, and uniformly loud.*

Walking meaſure.

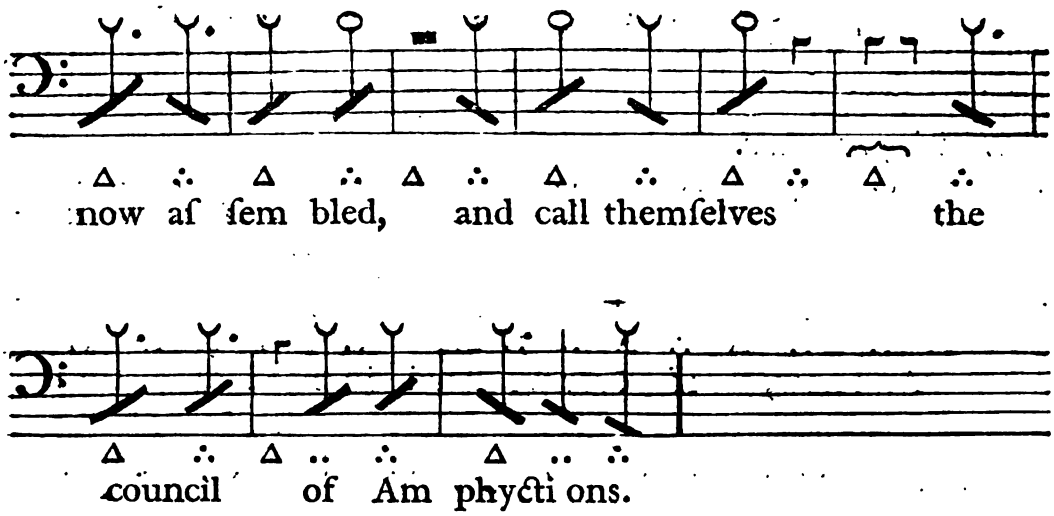








now



When this ſyſtem was explained to Mr. Garrick, among many judicious remarks and queries, he aſked this queſtion:

Suppoſing a ſpeech was noted, according to theſe rules, in the manner he ſpoke it, whether any other perſon, by the help of theſe notes, could pronounce his words in the ſame tone and manner exactly as he did?

To which he was anſwered thus:

Suppoſe a firſt-rate muſician had written down a piece of muſic, which he had played exquiſitely well on an exceeding fine toned violin; another performer with an ordinary fiddle might undoubtedly play every note the ſame as the great maſter, though perhaps with leſs eaſe and elegance of expreſſion; but, notwithſtanding his correctneſs in the tune and manner, nothing could prevent the audience from perceiving that the natural tone

tone of his inſtrument was execrable: ſo, though theſe rules may enable a maſter to teach a juſt application of accent, emphaſis, and all the other proper expreſſions of the voice in ſpeaking, which will go a great way in the improvement of elocution, yet they cannot give a ſweet voice where Nature has denied it.

OBSER-

OBSERVATIONS AND QUERIES, BY THE AUTHOR OF THE ORIGIN AND PROGRESS of LANGUAGE, IN HIS ANSWER TO SIR J. P. WHO HAD TRANSMITTED TO HIM THE TWO LETTERS CONTAINING THE FOREGOING SYSTEM.

§ 1. "I HAVE perused with much pleasure and instruction, "the very ingenious dissertation you have sent me from "your musical friend, and am now fully convinced that there "is both a *melody* and *rhythm* even in our common speech in "English. As to melody, I was before convinced that there "was a different tone in the different languages of Europe. "Secondly, that in the same language there is a variation of "tone, arising from the passions, or even the character, of the "speaker; but I did not know before, that in plain speech, "without passion, humour, or any other mark of character, "there was any variation of tone: and even after reading the "dissertation, I was very unwilling to believe that there was any "variation upon the same syllable. I was soon convinced that "there was a variation in the whole tenor of the speech; so that "before we had spoken two or more sentences, or even one "sentence to an end, the tone of the voice is changed: but I "thought this change proceeded from word to word, or from "different syllables of the same word, without any change upon "the same syllable. But upon considering the matter more "fully, and conferring with some learned musicians of this

" place, I am convinced that Mr. S—— is in the right, and that
" the voice does not reſt in the ſame tone, even upon the ſame
" ſyllable; but goes on continually changing, not only upon
" different words and ſyllables, but upon the ſame ſyllable.
" And indeed I now begin to think, that to keep the voice in the
" ſame tone, even for the ſhorteſt time, or, in other words,
" to ſpeak in a perfect monotony, is a thing of art which nobody
" but a muſician can perform. I am alſo convinced, that the
" voice does not only riſe or fall upon the ſame ſyllable (I mean
" in muſical modulation), but alſo that it ſometimes does both
" riſe and fall upon the ſame ſyllable, particularly upon ſuch
" ſyllables as make a word by themſelves, or are pronounced
" with any pathos; ſuch as the ſyllable *oh!* given as an inſtance
" by Mr. S—, who has obſerved, with great accuracy, that the
" voice riſes upon this monoſyllable twelve enharmonic intervals
" or quarter tones, but falls only ſeven. Such ſyllables he very
" properly calls *circumflex*; and he has made a diſtinction of
" them, which no grammarian ever made, but which, for any
" thing I know, may be well founded in the uſe of the Engliſh
" language; into thoſe circumflexes which begin with riſing and
" end with falling; and thoſe which, *vice verſâ*, begin with
" falling and end with riſing. And the obſervation he has
" made on the circumflex † of the monoſyllable *oh!* that it does
" not fall ſo much as it riſes by five quarter tones, is alſo an
" obſervation, I am perſuaded, entirely new, and ſuch as could
" have been made only by a man of ſo nice an ear, and ſo accu-
" rate an obſerver, as Mr. S—.

† This and the following marks refer to the anſwers hereafter given to theſe obſervations.

§ 2. " ‡ But ſtill it remains to be conſidered, whether there " be any difference with reſpect to tone, betwixt the accented " and unaccented ſyllables of words in Engliſh; that is to ſay, " whether the voice does not riſe or fall in its tone, or do both, " upon what is commonly called the accented ſyllable, as upon " any other. Upon this point, I hope, Mr. S— will take the " trouble to inform me. If it be true, that there is no difference " in this reſpect betwixt the accented and unaccented ſyllables in " Engliſh, then I am in the right in ſaying, that it is only loud- " neſs or ſoftneſs in the pronunciation which diſtinguiſhes theſe " ſyllables from the reſt;—that it is by this variety, and this " variety only, that all the various kinds of verſe are made in " Engliſh, more various than the verſe of any other language in " Europe; becauſe none of theſe languages has its ſyllables ſo " much diſtinguiſhed in that way: whereas in point of tone " there is not, I believe, any great difference betwixt them and " the Engliſh. This is a matter of ſome curioſity, and I hope " Mr. S— will think it worth his while to conſider it atten- " tively.

§ 3. " As to the Greek accents Mr. S— ſuppoſes, that the " voice roſe by ſlides up to a fifth, which made the acute accent, " and fell down again upon the next ſyllable in the ſame way; " and that in the circumflex accent it ſlid up and down " upon the ſame ſyllable. I was much inclined at firſt to " reject this hypotheſis, and to ſuppoſe, that the voice roſe at " once upon the acuted ſyllable, and fell at once to the grave, " as commonly happens in muſic; but upon ſtudying attentively " the paſſages which I have myſelf quoted from the ancient

" writers of muſic, *videlicet*, Ariſtoxenus and Gaudentius (vol. " II. p. 286.), and likewiſe from Dionyſius Thrax. (*ibid.* p. 278), " which I ſee is obſerved by Mr. S—, I am fully convinced, that " in ſounding the acute accent in Greek the voice roſe by ſlides " to a fifth, and fell again upon the next ſyllable in the ſame " manner; and that it both roſe and fell in that way upon the " circumflex accent; and that this way of riſing and falling was " the principal diſtinction betwixt the melody of ſpeech and of " muſic. Upon this ſuppoſition, the pronunciation of the Greek " language will not be ſo like chanting, as it would be, if the " voice had riſen at once to a fifth upon a ſingle ſyllable, and " will be much liker the pronunciation of our Engliſh, though I " think it is impoſſible to deny, that it was much more muſical. " For upon every word of Greek that was not an enclitic, the " voice roſe a fifth, which is certainly not the caſe in Engliſh, " though I do not deny, that the tone of a whole declamation, " or perhaps of one ſentence of it, may, by ſmall intervals, riſe " even higher; and perhaps upon one ſingle paſſionate word, " ſuch as *oh!* the tone may come near a fifth. And indeed I " think we need no other proof of the Greek language being " more muſical than ours, than that it was a beauty in their " compoſition to arrange their acute and circumflex accents, ſo " as to make a variety in the melody of their language agreeable " to the ear. See what I have ſaid upon this ſubject, p. 380. *et* " *ſeq.* of vol. II. Now this is a beauty of compoſition unknown " in Engliſh. And ſo much for the *melody* of ſpeech, conſiſting " of the mixture of *acute* and *grave*, to which, as Mr. S— very " properly obſerves, the word *accent* ought to be intirely appro-

" priated, that being its true etymological ſignification. I have " indeed uſed it in its common meaning in Engliſh; but, I think, " I have always diſtinguiſhed it from accent, properly ſo called, " by the addition of *Engliſh* to it, or ſome other expreſſion, " which, I hope, has removed all ambiguity, though I acknow- " ledge that it were better that different things were diſtinguiſhed " by different names; and that, in treating a ſubject ſcientifically, " ſo much complaiſance ſhould not be ſhewn to vulgar uſe as to " confound different things under the ſame name. I will there- " fore for the future, uſe Mr. S—'s terms of *light* and *heavy*, " which correſpond very well to the ancient terms of *arſis* and " *theſis*.

§ 4. " Beſides *acute* and *grave*, Mr. S— obſerves in common " ſpeech three things; videlicet, *light* and *heavy*, *forte* and *piano*, " or *loud* and *ſoft*, under which are included *ſwelling* and *dying* " *away*, being modifications of loud and ſoft; and laſtly, *long* " and *ſhort*. || Now as I am no muſician, I am not able to " make the diſtinction betwixt *light* and *heavy*, and *loud* and *ſoft*; " and though I have conſulted more than one of the greateſt " muſicians here, I cannot diſcover the difference; nor do they " ſeem to me to underſtand it any more than I do, even in muſic. " And as to words, I cannot conceive how the *heavy*, or accented " ſyllable, as it is commonly called, ſhould be ſounded *ſoft*, or " the *light* ſyllable *loud*. I can indeed conceive how the whole " ſentence may be pronounced in a ſofter or louder voice; but " ſtill the *heavy* ſyllable will be *louder* than the reſt, and the *light*, " *ſofter*. Now I hope Mr. S— will take the trouble to explain this. " As to the difference betwixt *ſhort and long* (that is, *quantity*), and

" *light and heavy*, I perfectly agree with him: and I am alſo " convinced, that we have not only long and ſhort ſyllables in " Engliſh; but that ſome ſyllables are four times as long as " others, even without the vowel or diphthong, being lengthened " by poſition; that is, by the addition of conſonants in the ſame " ſyllable; and ſo I find Mr. S— has marked ſome of them in " the notation that he has given us of the muſic of ſome ſen- " tences. It was not ſo in the learned languages; for there, " though a long ſyllable was made ſomewhat longer by the " addition of conſonants, and a ſhort ſyllable ſhorter by the " taking them away, a long vowel was always to a ſhort vowel " in the ratio of two to one; for a long vowel was juſt the ſhort " vowel twice pronounced. But we are not to expect that a " barbarous language ſuch as the Engliſh, not formed by rules " of art, ſhould be ſo regular in its pronunciation.

" Upon the whole, it is my opinion, and I find it is the " opinion of all the muſical men here to whom I have ſhewn it, " that Mr. S—'s Diſſertation is a moſt ingenious performance. " It is reducing to an art what was thought incapable of all rule " and meaſure; and it ſhews, that there is a melody and rhythm " in our language, which I doubt not may be improved, by " obſerving and noting what is moſt excellent of the kind in the " beſt ſpeakers. In that way I ſhould think that both the voice " and ear of thoſe who do not ſpeak ſo well might be mended, " and even the declamation of our beſt actors may be improved, " by obſerving in what reſpects they fall ſhort or exceed; for as " ſoon as a thing is reduced to art, faults will be found in the " beſt performers, that were not before obſerved. If ever I publiſh

" another

" another edition of my ſecond volume, I ſhall certainly make " that part of it, which treats of the melody and rhythm of " ſpeech, more perfect from his obſervations, if he will allow " me to make uſe of them. It is true what he obſerves, that I " have, in explaining that matter, gone to very general prin- " ciples, and made many diviſions of the ſubject, more perhaps " than are neceſſary for practice; but I profeſs to give the philo- " ſophical principles of every part of language, and, as I ſee " that Mr. S— is a man of a philoſophical turn, as well as a " practical muſician, I muſt beg the favour that he would let " me know, if he thinks I have erred in the philoſophy of that " part of language."

LETTER

LETTER TO THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE, AT EDINBURGH.

London, March 17, 1775.

I CONFESS it is a long time ſince my much eſteemed friend Sir J. P. communicated to me the *Queries and Obſervations* made by your l—p on my little treatiſe concerning the melody and meaſure of ſpeech: obſervations that do me great honour, and at the ſame time impreſs me with the higheſt opinion of your candour and condeſcenſion, in adopting a ſyſtem ſo contrary to what your l—p and many other great men have ſo ably advanced.

Temporary and unavoidable buſineſs has prevented me hitherto from giving the attention that was abſolutely neceſſary in order to give your l—p ſatisfactory anſwers to your doubts.

The method I have taken for that end is this: I have read over the 5th chap. of book ii. vol. II. of your very learned and ingenious work, and have ſet down my further remarks thereon, referring generally to the page; after which, I again read over and conſidered your l—p's remarks and queries, and thereupon added ſuch explanations as I thought would remove all difficulties. From which, together with the re-conſideration of the treatiſe, I hope your l—p will comprehend my meaning in full.

In the ſtudy of muſic, as in common arts, an artiſt can attain a much more apparent degree of perfection, without knowledge in the theory, than a theoriſt can without practice in the art.

Hence it happens, that the carpenter who works, unconſcious of the ſcience, under the rules of geometry, though he cannot demonſtrate a ſingle propoſition, is, in the eyes of the vulgar, a more valuable man than a perfect geometrician.—The practiſing muſicians are often without a tincture of the theory; for to excel to a certain degree in playing, and even to compoſe in taſte, are both far ſhort of that theory in which your l—p has entered very deep. The greateſt part of the ſkill of ſome great maſters is derived more from practice and *inſtinct*, than from the ſtudy of firſt principles; therefore I do not much wonder that your l—p had not ſatisfactory anſwers to your inquiries among them.

The deſire your l—p expreſſes, to make uſe of my treatiſe in a re-publication of your excellent ſyſtem, does me too much honour to ſuffer me to make the leaſt objection.

I am about to print privately a few copies, ſomewhat more enlarged than that your l—p had, in order to ſubmit it to the judgement and correction of my friends; among whom, I ſhall be very happy if you will permit me to count your l—p.

I am, &c.

PART

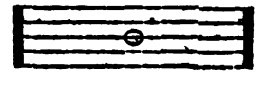
PART III.

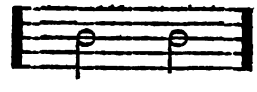
FARTHER REMARKS ON THE ORIGIN AND PROGRESS OF LANGUAGE, VOL. II. BOOK II. CHAP. 5.

PAGE 304. "This rhythm (with ſound) is of two kinds; "for it is either of ſounds not articulated, which may be "called muſical rhythm; or it is of ſounds articulated; and that "is the rhythm of language."

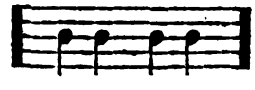
REMARK.

Language is articulated by ſyllables; and MUSIC is articulated by a diviſion of any one ſound into many or more than one ſound; as ſuppoſe the ſemi-brief equal in duration of time to the ſwing of a pendulum of 160 inches, to be put as the complement of a bar in muſic; it can be articulated into two minims,

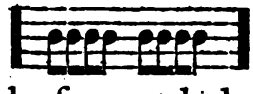




or four crotchets,

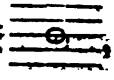


or eight quavers,

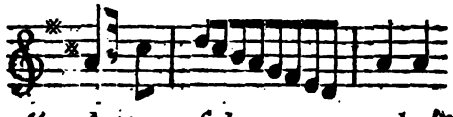


Therefore the ſemi-brief being a continued ſound of one whole bar's length; and its ſeveral ſub-diviſions into two, four, and

eight notes, being alſo each of them a whole bar's length, and uniſons with the ſemi-brief; ſo are they, properly, ſub-articulations of the original ſemi-brief.

Speech is neceſſarily articulated by ſyllables, in as much as two ſyllables cannot poſſibly be ſounded or pronounced, without articulating or dividing the tone, under which they are to be ſounded, into two parts, at the leaſt; for if the word *folly* were to be ſung under the tone of  , the finger muſt neceſſarily divide that tone into two articulated parts, as

or

. I have ſaid, into two parts at leaſt, becauſe when words are joined with muſic (in the modern ſtile) even ſyllables, by the aid thereof, are capable of being variouſly and minutely articulated, as  which, independent of muſic, they

"*what a fol - - - - - - ly!*"

are not. A diviſion of notes, which are uniſons with each other, is a diviſion ſimply by articulation. Thoſe which are not uniſons, but either aſcend or deſcend, are divided both by articulation and modulation.

Page 305. and 306. "And firſt it is evident, that without "ſome change of one kind or another in the ſound, there could "be no rhythm, &c. — In order, therefore, to know the nature "of rhythm, when applied to ſound, we muſt conſider the "ſeveral changes and modifications which ſound admits. The "firſt

" firſt and moſt ſenſible variation, is when the ſound ceaſes " altogether, &c."

REMARK.

Our animal exiſtence being regulated by our pulſe, we ſeem to have an inſtinctive ſenſe of *rhythmus*, as connected with, and governing, all ſounds and all motions; whence it follows, that we find all people feel the effects of *rhythmus*, as they do thoſe of light and warmth derived from the Sun; ſo that, without ſearching for the reaſon, it has generally been paſſed over as a firſt principle, or ſelf-evident truth. The ſwing of the arm, and other ſuch motions, made by public ſpeakers, are derived from their inſtinctive ſenſe of *rhythmus*, and are, in effect, beating time to their orations. Alſo curſing, ſwearing, and many other unmeaning words, ſo frequently interwoven in common diſcourſe, are merely expletives to fill the meaſure, and to round each rhythmical period.

From this inſtinctive ſenſe of *rhythmus*, when we mean to meaſure either motions or ſounds continued, articulated, or interrupted by ſhorter or longer pauſes, we muſt pre-ſuppoſe an exact periodical pulſation, as regular as the ſwings of a pendulum, the velocity of which periodical pulſation we may vary according to our pleaſure, as often as we would chuſe to quicken or ſlacken the movement; and then all continuation of ſounds or pauſes are to be ſubſerviently meaſured and regulated by this uniform and ſteady pulſation, as long as that proportion of pulſation (or pendulum) ſhall be continued.

Page 307. " The queſtion then is, what changes continued " ſound admits of, and what are the rhythms thence ariſing?

" And there is one obvious change which very ſtrongly ſtrikes " the ſenſe; namely, that from *louder* to *ſofter*, or *vice verſâ*."

REMARK.

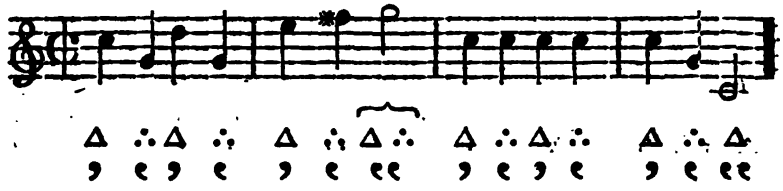
The variety of *loud* and *ſoft* ſhould never be conſidered as (neceſſarily) a governing principle of *rhythmus*; becauſe though it may, ſometimes, be accidentally coincident with rhythmical pulſation, yet it would be offenſive if it continued ſo for any conſiderable length of time: for the application of *the loud* and *the ſoft*, both in muſic and language, either for uſe or ornament, muſt not be indiſcriminate or periodically alternate, but as occaſion calls for it; whereas the rhythmical pulſation is regularly periodical and conſtant as the ſwings of a pendulum, but of itſelf implies no noiſe or ſound at all. And agreeable to this, a band of muſicians are much better governed in their meaſures by a *ſilent* waving of the hand, or of any thing that may catch the eye, than by the more ordinary *noiſy* way of beating time with the foot.

The expreſſions, or rather the affections of *heavy* and *light* are neceſſarily the governing principles of *rhythmus*; for they are as conſtantly alternate and periodical as the pulſe itſelf, and they muſt be continued, by conception in the mind, during all meaſured reſts or pauſes, as well as during the continuance of either uniform, articulated, or modulating ſounds.

The affections of *heavy* and *light* were always felt in muſic, though erroneouſly called by ſome moderns *accented* and *unaccented*; however, the *accented*, or *heavy note*, was never underſtood to be *neceſſarily loud*, and the other *neceſſarily ſoft*; becauſe if it were ſo, there could be no occaſion for ſeparate directions, where to apply the *forte* and *piano*, in as much as the affections

of

of *heavy* and *light* are continued in every *cadence* of every air, from the beginning to the end: whereas the *forte* and *piano* are often applied directly contrary to *heavy* and *light*; as in the following example, almoſt all the *heavy notes* are *piano*, and the *light notes*, *forte*.



Therefore the diſtinctions of *loud* and *ſoft* muſt not be reckoned among the governing powers of *rhythmus*, though they may ſometimes accidentally, or occaſionally, coincide with the *heavy* and *light*, which are the true and only governing principles of it.

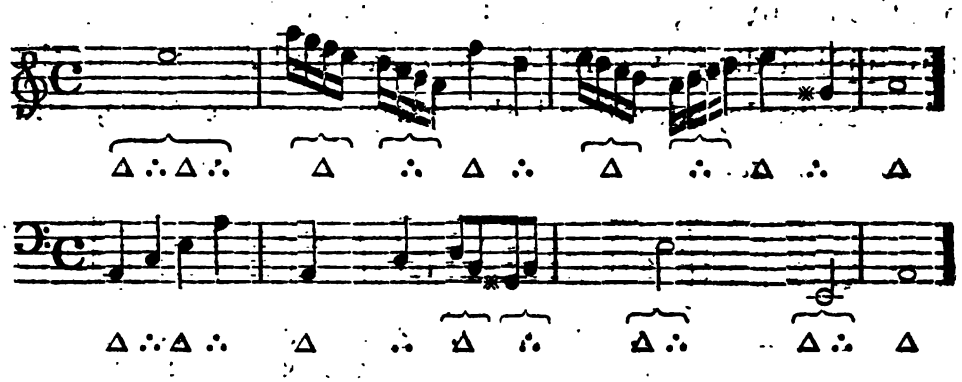
Page 310. — " That ſound which continues any length of " time, we call a *long ſound*; and that which continues a ſhort " time, we call a *ſhort ſound*. And as this quality of ſound " depends intirely upon the time of its duration, it is commonly " known by the name of *time*."

REMARK.

This is not what is called *time* in muſic. *Time* is meaſured by *pulſation*, quicker or ſlower. The *pulſation* of any one ſort of *time* muſt continue as uniform as the ſwinging of a pendulum of a given length; but the intervals between the *pulſes* of the pendulum may be filled variouſly.

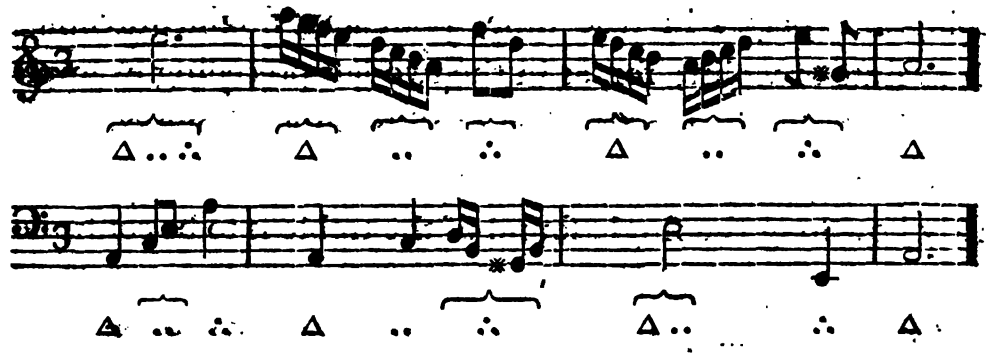
As,

As, for example:



Suppoſing theſe four bars of muſic equal to four ſwings of a pendulum, the whole is but one ſort of *time*, notwithſtanding the ſub-diviſion, or articulation, in the ſeveral bars, is different; and conſequently, there is a great variety of *longer* and *ſhorter* (that is, of *quantity)*, without any difference in the *time*, *meaſure*, or *rhythmus* of the tune. If this ſame tune is to be played faſter, the length of the bars muſt be meaſured by a ſhorter pendulum; and if to be played ſlower, by a longer pendulum.

The foregoing ſpecimen is of the genus of *common time*, where the *cadences* or *pulſes* are diviſible by the even number two. The following example is of the other genus, called *triple time* (or *meaſure)*; becauſe the *cadences*, or metres between the *pulſes*, are diviſible by the odd number three. In this example the modulation and harmony ſhall be the ſame as in the former; but the melody will be different by the change of the *rhythmus*, or *meaſure*, or *time*.



Page 312. " — In the harpſichord, the notes are all of the " ſame length, without the diſtinction of long or ſhort; — nor " has it what is properly called *time*, but its whole muſic is a " jingle of ſounds differing in acuteneſs and gravity, and diver- " ſified by different pauſes and ſtops, or different degrees of " quickneſs and flowneſs."

REMARK.

The notes of the harpſichord and of all pulſatile inſtruments have the ſame allowance made for the duration of their tones, that inſtruments ſounded by the bow, or by inſpiration, have. For though in the harpſichord, the loudneſs of the tone, from the firſt moment of percuſſion, diminiſhes very faſt, nevertheleſs it is ſtill ſounding, and the player is, by rule, obliged to keep the finger on the key, correſponding with each note, during the length of time which that note ſhould continue; for the inſtant the finger is removed, by the conſtruction of the inſtrument, a damper falls on the ſtring and ſtops the farther vibration. And moreover, the harpſichord being contrived for playing, at once, ſeverall different parts in harmony, is much more capable of

keeping the player in true time, than any ſingle inſtrument, ſuch as flute or violin; for, as in the two laſt preceding examples, whilſt the treble in the firſt bar conſiſts only of one continued ſound, the ſame bar in the baſs is ſo ſub-divided as to ſhew exactly how long the ſingle ſound of the treble is to be continued.

Page 313. " — Long and ſhort —— and this is the fifth and " laſt ſpecies of rhythm. For if the mind perceives any ratio " betwixt ſounds, with reſpect to their length and ſhortneſs, " then it has the idea of this kind of rhythm, which, in muſic, " is commonly called *time*; but in language the ancient authors " call it by the name of the genus, *rhythm*; whereas in modern " authors, it is commonly diſtinguiſhed by the name of " *quantity*."

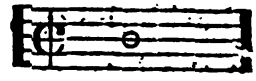
REMARK.

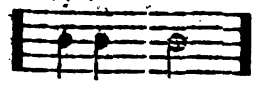
RHYTHMUS is a general term, and is divided into *two general modes* of *time*, *common* and *triple*; each of which is ſub-divided into ſpecific differences of *faſter* and *ſlower*; conſiſting of cadences whoſe metres may be uniform or *mixed*, *even* or *pointed*. The diverſities of *uniform* or *mixed*, *even* or *pointed*, ariſe from the different manners of ſubdividing and diſpoſing the *quantities* contained in the whole of each cadence or bar.

QUANTITY, or duration of ſounds, diſtinguiſhed by *longer* and *ſhorter*, is ſubſervient to the cadences of rhythmus, as fractional or aliquot parts are to integers; and it is the buſineſs of *metre* to adjuſt the *quantity* of notes or ſyllables contained in each *cadence* or *bar*; *rhythmus* is to keep, by its *pulſation*, all the

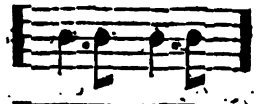
cadences

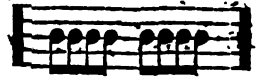
cadences of an equal length. *Long* and *ſhort* notes or ſyllables are the common component parts of all metres of all *cadences* under all kinds and ſpecies of *rhythmus*; that is, each *cadence* under any ſpecies of either of the general modes may be metrically ſub-divided into fractional or aliquot parts.

As this *cadence* of *common time*, 

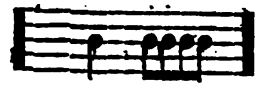
may be ſub-divided uniformly into 

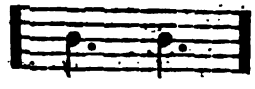
or thus, the two genera of common and triple meaſure may be mixed,

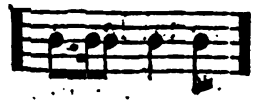
or thus, pointed, 

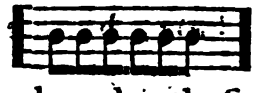
or thus, even, 

or any other way, ſo that the fractions, being aliquot parts, ſhall altogether make up the whole quantity of the *bar* or *cadence*. And in the like manner, this bar or cadence of triple meaſure,

may be uniformly divided into 

or, by dividing it into two equal parts, the two genera are virtually mixed, 

or thus, into a pointed metre, 

or thus, even, 

Even and uniform are the ſame, but are conſidered under theſe two different terms, in reſpect of the *metres* to which they are oppoſed, *mixed metre*, and *pointed metre*.

Page 313 and 314. " Now all motion is either interrupted " by *pauſes* or *intervals*, or it is without ſuch interruption. If it " be interrupted, either the *intervals* are greater or leſs, or the " diſtances between the *intervals* are greater or leſs. And hence " ariſe the two firſt kinds of *rhythm* I mentioned, belonging to " the *intervals* of ſound."

REMARK.

The *intervals* or *pauſes* between ſounds do not neceſſarily conſtitute any regular diſtinction of *rhythmi*, or *modes of time*: for the *pulſes* of *cadence*, as well as its ſub-diviſions of *heavy* and *light*, are to be counted on in the mind, during the pauſes or intervals, as well as during the continuation of ſound. (See the ſeveral examples in this treatiſe.)

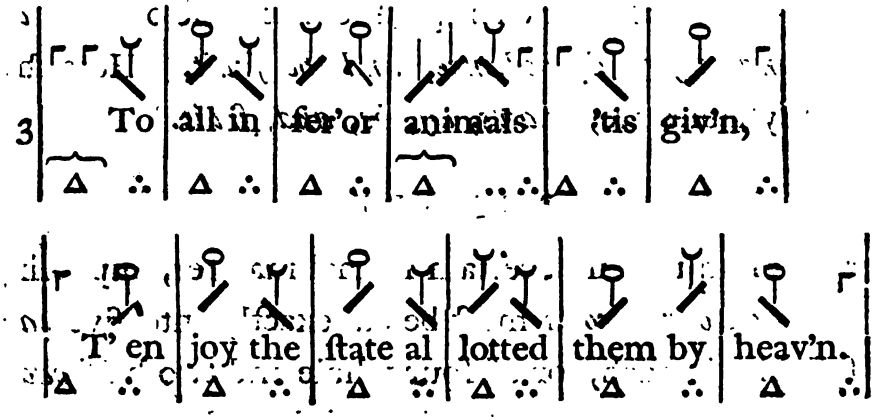
Page 318. " — Here, as in accents, or notes of muſic, there " is nothing abſolute, but all is relative; for there is not, nor " cannot be by nature, any fixed ſtandard for the length or " ſhortneſs of ſyllables. All therefore that art can do, is to " aſcertain the ratio that a long ſyllable has to a ſhort. And this " the grammarians have fixed to be as two to one. And thus all " ſyllables in Greek and Latin, compared together, are either of " equal length, or in the ratio of two to one. It is not, however, " exactly true, that all ſhort ſyllables are of equal length, or all " long; but ſome ſhort ſyllables are ſhorter than others likewiſe " ſhort, and ſome long ſyllables longer than others. But in the " metrical art, this difference is not attended to, and all the

" ſhort ſyllables are held to be equal to one another, and all the " long."

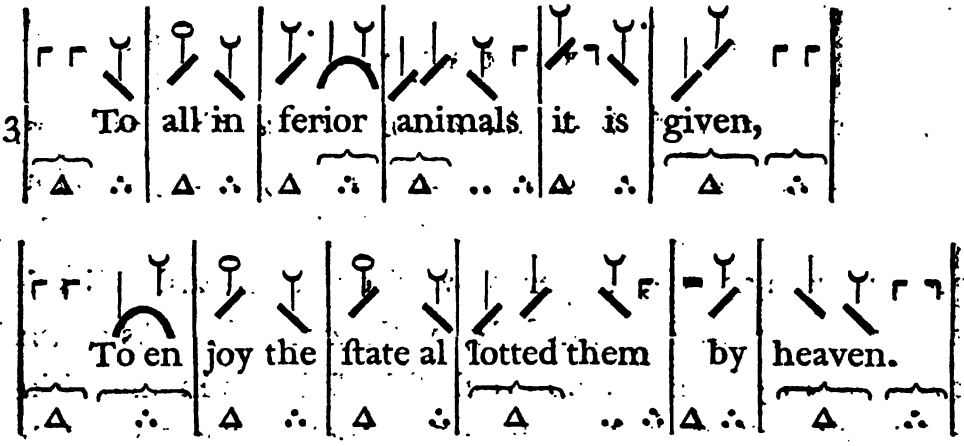
REMARK.

We have *ſtandards* both for *accent* or *quantity*; as thus, for *accent*; bring two voices, or two inſtruments, or any two ſounds, into *uniſon* with each other,—that *uniſon* is taken as a *ſtandard* or *key note*; from which, either upward or downward, all relative ſounds are meaſured by our ſcale, with accuracy. As a *ſtandard* for *rhythmus* by *cadences*, and their ſub-diviſions in *quantities*, we have the *pendulum*, or the *human ſtep*, inſtead of the pendulum.

In our treatiſe, we have marked out a more accurate proportion between longer and ſhorter ſyllables than that recommended by our Greek maſters; and we have ſhewn the neceſſity of it in *our language*, more eſpecially in *our poetry*. For if the rhythmical and metrical rules, as there laid down, are attended to, there will be little or no occaſion for clipping off ſyllables in any good poetry, which our beſt authors have hitherto practiſed, though, as I think, needleſly. For example:



Why not write theſe two hexameters thus?



Each line is ſtill meaſured by ſix bars or *rhythmical cadences*, and the ſyllables, now reſtored, are provided for, without injuring the metre of the *cadences*, by ſub-dividing their *quantities* into as many aliquot parts (not exceeding the integer of each *cadence*) as are required for expreſſing the recovered ſyllables, within the time of the *bar* or *cadence* under which they fall.

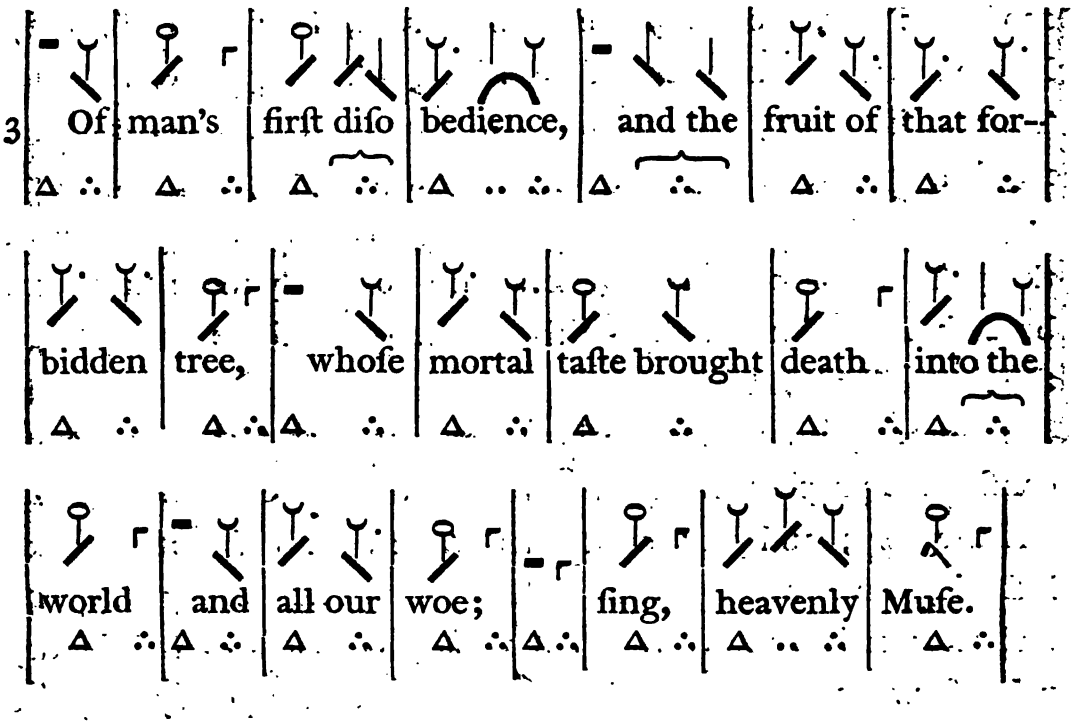
Page 326. "—Our verſe made by accent and not by "quantity.——Take for example the firſt verſe of the *Paradiſe* "*Loſt*; *Of man's firſt diſobedience, and the fruit.* Here the five "accented ſyllables are, *man's, diſ, be, and, fruit.*"

REMARK.

Poetry is often read in a certain formal manner, ſuppoſing the ten ſyllables of *our heroics* muſt be cut exactly into five *cadences* of two ſyllables in each, or of four whole and two half *cadences*; whereas they always require the *time* of *ſix cadences* at leaſt; but thoſe

thoſe who have only the idea of five *cadences*, ſeldom attend to the neceſſary *reſts* or *pauſes*, or to a nice *metrical* ſub-diviſion of the *cadences* according to the natural and neceſſary *emphaſis* (or *poize**) and *quantity* of each ſyllable; and therefore frequently miſplace the *light* and the *heavy*.

To give the proper expreſſion to the firſt lines of *Milton's Paradiſe Loſt*, I humbly conceive, they ſhould be noted thus.



Page 316. "I ſhall ſay nothing further of this muſical "rhythm, except to obſerve, that the ancients were very accu- "rate in it, as in every thing elſe; for they meaſured it by feet,

* I ſhall take the liberty for the future to appropriate this word *poize* as a common term, for the Δ *heavy* and the ∴ *light*, as *accent* is for *acute* and *grave*, and *quantity* for *long* and *ſhort*.

"as

"as they did the rhythm of their language, and had dactyls
" and ſpondees, and the like in their muſic, as well as in their
" poetry."

REMARK.

As I conſider our ſenſe of *rhythmus* to be much more *inſtinctive* than *rational*, I am of opinion, that the ancient Greeks might have been practically as excellent in that part of muſic, as the moderns; but, from any thing I have read, I cannot think they had ſo accurate a manner, of deſcribing or noting it, as we have. Their diſtinctions, by various feet, compared with our muſical rhythmus, ſeem, many of them, only ſerving to puzzle, without any real difference as to meaſure. Our rules, which reduce all the poſſible ſpecies to two genera, are obviouſly more excellent, becauſe more ſimple; of which I have given ſome examples in the foregoing treatiſe.

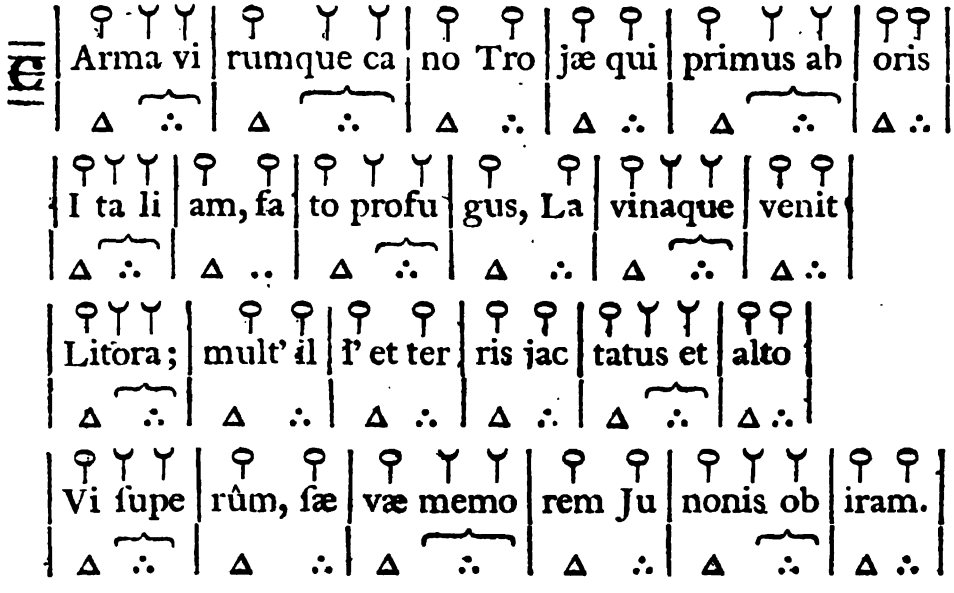
I am of opinion, that no language was ever ſpoken under ſo confined a proportion of *quantities* as two and one, for the *long* and the *ſhort*; and yet thoſe commentators, who hint at a greater latitude, have mentioned no rule of proportion except the two and one: neither have they left us any ſufficient or ſatisfactory rules for *reſts* or *pauſes*, without which neither poetry or proſe can be graceful or juſt in its expreſſion.

Ariſtides, it is true, ſays, κενὸς μὲν ἔν ἐστι χρόνος, lib. I. p. 40; that is, "There is a vacant or *ſilent time*, which is left without any ſound
" to compleat the *rhythmus*. The *ſhorteſt ſilent time* in *rhythmus* is
" called *leimma* or a remnant; and a *long ſilent time*, double to
" the ſhort, is called *proſtheſis* or an addition." And he had ſaid juſt before, " That where in the *rhythmus* of mixed feet, a foot
" happened

" happened to be inſufficient to fill the *metre*, the vacancy was to " be ſupplied by a *ſilence*, either of a *leimma* or of a *proſtheſis*."

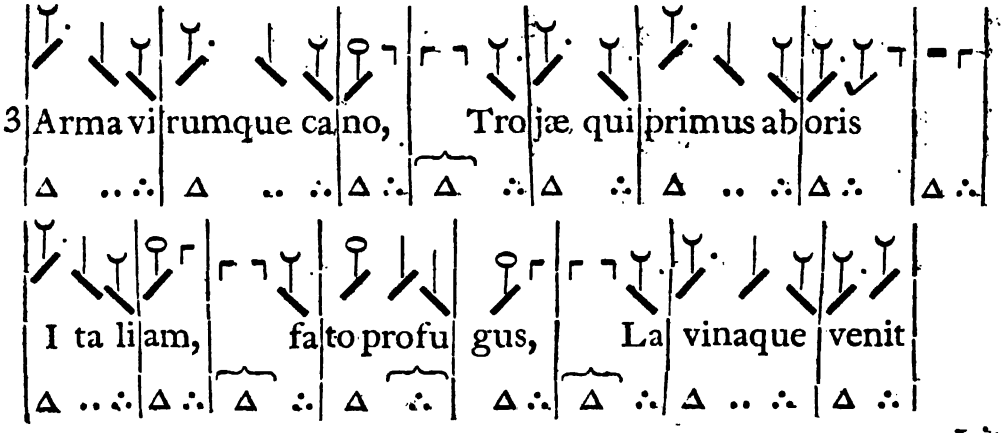
This, however, is all he ſays of it: though, as it agrees perfectly with my ſyſtem, it is ſufficient to convince me, that the accidents of *rhythmus* belonging to our language, were alſo the ſame to the Greek. But as thoſe grammarians who compoſed the treatiſes of proſody now in uſe, have made no rules or allowances at all for *reſts* or *ſilences*, it is to be preſumed it was not intelligible to them, or they would never have omitted ſo material a part, both of *rhythmus* and *metre*. And further it is plain, that determining Greek and Latin heroics, ſuch as the Iliad and Æneid, to be hexameter lines, excludes *rhythmical pauſes* altogether.

For example, to ſet the firſt four lines of the Æneid in our notes, ſtrictly according to the Latin proſody, they will be thus, in common time:

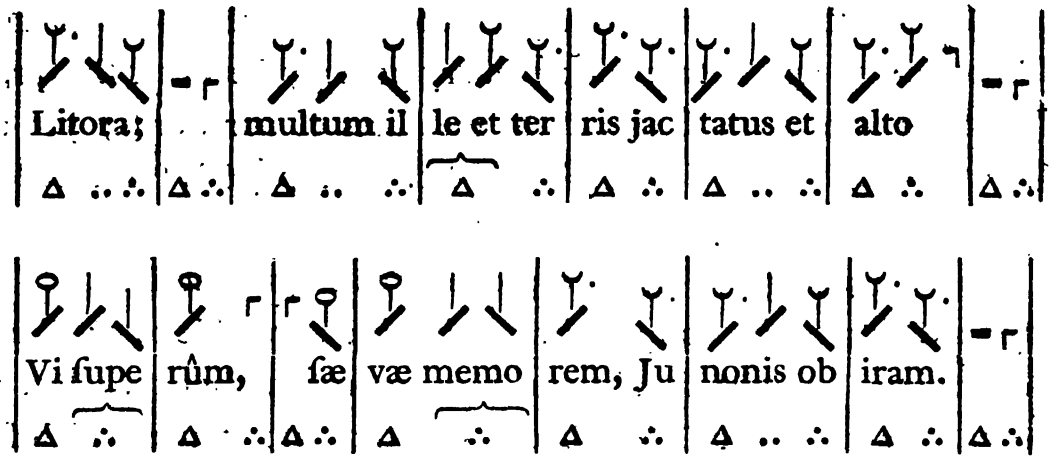


Here is no room for variety of metre, nor a moment's pauſe even for breathing, each line being ſtrictly confined to the ſix *metres* or *cadences*. I have ſet the lines above, according to their quantities preſcribed by the rules of proſody; but it is fit I ſhould alſo ſhew them as they are generally ſcanned in our ſchools; where, by making the laſt ſyllable of the dactyl longer than the firſt (in direct contradiction to the real quantities), they turn dactyls into anapeſts.

If I could meet with a living Virgil, I ſhould aſk him, why theſe lines might not be ſet in the following manner, in triple meaſure, ſtill preſerving the *long* and the *ſhort* ſyllables, but with an extended variety of *long* and *longer*, *ſhort* and *ſhorter*, and alſo with the proportion of *triples* and *thirds* as well as of *doubles* and *halves*? And if he gave me a better reaſon why they ſhould not, than either the grammarians or the commentators have done, I would certainly ſubmit to him, and copy his manner of pronouncing exactly, in *accent* as well as quantity, which would moſt probably be quite new to all Europe.



Litora



In this manner, the *multum ille* and the *ille et* are pronounced without any *eliſion*, and without any injury either to the *rhythmus* or to the *metre*, the *cadences* being all *dactylic*, under which title *ſpondee* is legally included. And with the addition of neceſſary reſts for breathing time, and for ſtops of *expreſſion**, theſe lines are *octometres* inſtead of *hexameters*.

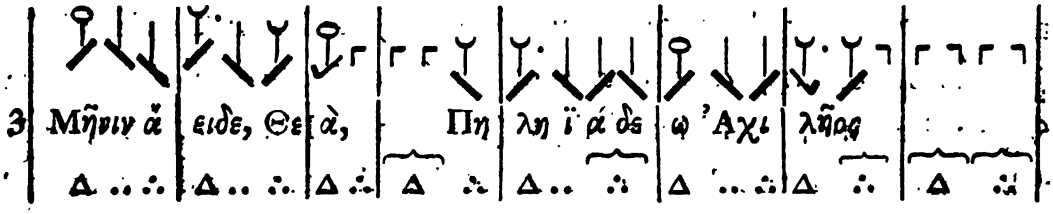
It is proper I ſhould ſay ſomething for the liberty I have taken here, in varying the proportions of the ſyllables in the *dactyl*.

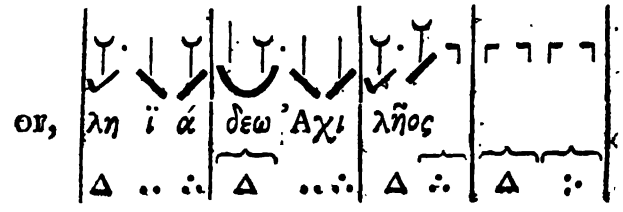
It is notorious, that this foot is ſo called from *dactylus*, a *finger*; becauſe, as Iſidorus ſays (De Gram. lib. I. c. 16.), "it "begins from the longer joint, and ends in two ſhort ones." It is certain the longeſt member of a finger is about equal in length to the two ſhorter; but it is alſo certain, that the lengths of the bones of the three joints of a finger are nearly in proportion to each other, as three, two, and one; conſequently, three,

* I would explain myſelf here by a better word, if I could find one; but if a *pauſe* or ſilence, fitly employed, makes a ſignificant impreſſion on an auditor, it may be admitted as an expreſſion in the ſpeaker.

the longeſt, is equal to the ſum of two and one (the two ſhorter) added together. Now though I do not ſay there is, to my knowledge, any natural or neceſſary analogy between the proportions of our members and the meaſures of our words; yet, as *Ariſtides* ſays (δάκ]τυλος μὴν ἂν ἐκλήθη, &c. lib. I. p. 36.), "It is called "*dactylus*, becauſe the order of its ſyllables is analogous to the "parts of a finger;" and the proportions I give the ſyllables in the *dactyl* according to my alteration, being agreeable to *Ariſtides's* definition, I might ſtand upon this, as my authority. But it does not appear, the Greeks had any method of notation which ſet the *dactyl* in that order; and therefore I do acknowledge, I had no other authority for what I have done, than the judgment of my own ear, in eſtimating the *quantity* of ſyllables, and the *euphony* of language. I have taken the ſame liberty with the *anapæſt* or *anti-dactyl*; and ſometimes, under the ſame judgment, have put them both as the Greeks did.

I will ſet a few lines of the Iliad in like manner.





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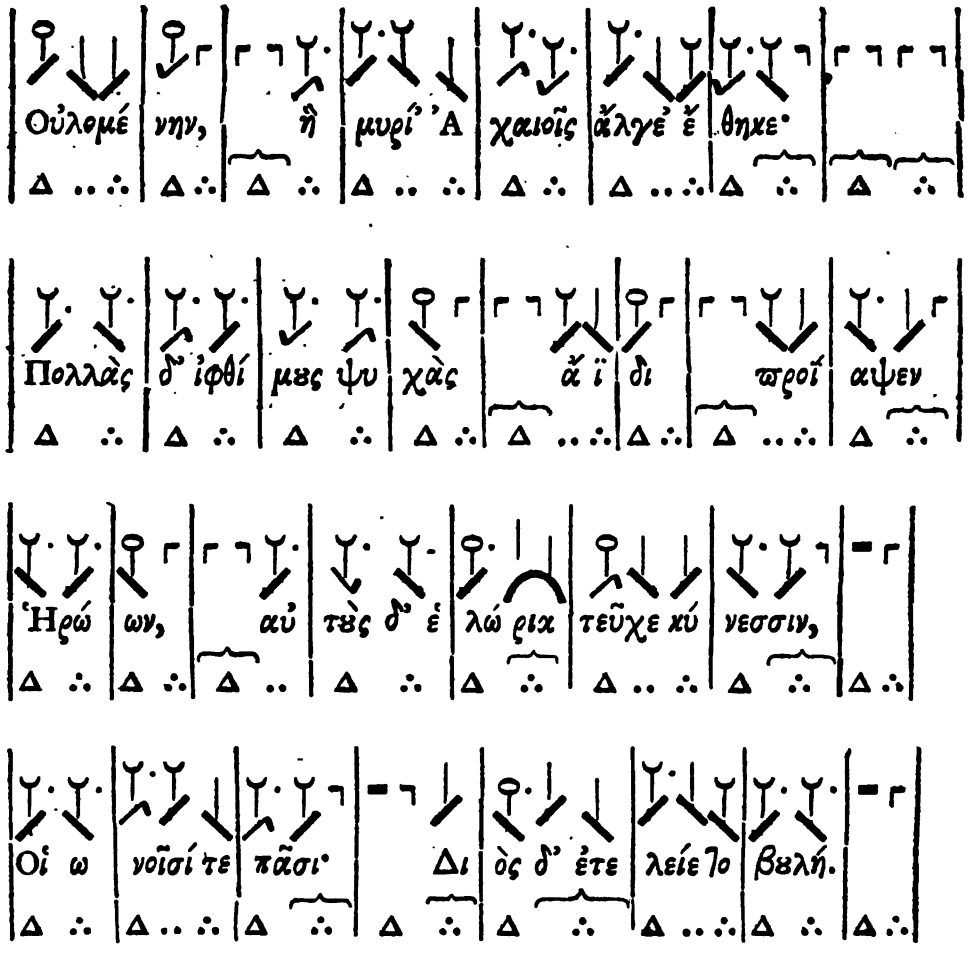


In ſetting theſe lines, I have followed authorities as far as I could find them; the reſt I muſt take upon myſelf. We have Euſtathius's authority for the two manners of diſpoſing of the extraordinary ſyllable in Πηληϊάδεω; in either of which ways, he ſays, " the tetraſyllable is to be conſidered only as a dactyl." However, it was ſtrictly, in either way, a pæon, either a firſt or a ſecond; and was a point of diſpute among commentators: in our method it admits of no difficulty, whether it be tetra-

ſyllable or triſyllable; in either way it is accommodated to the time of our cadence.

I think, from the examples I have given in the three languages, it may be inferred, either that the Greek and Latin poetry had not ſo regular a *rhythmus*, ſuch even *metres* (that is, *cadences*), nor ſo great a variety in their *quantities*, as our language has; or that the ancient grammarians did not write the laws of their proſody up to the genius of thoſe learned languages; or that the rules of that art have been tranſmitted to us in a very imperfect ſtate.

SOME

SOME FARTHER EXPLANATIONS, IN ANSWER TO THE REMARKS AND QUERIES MADE BY THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

† See Obſervations, page 57. § 1.

THE extent and form of circumflexes are very various in our language; two or three quarter tones more or leſs make little difference in the ſenſe of their application. By the rules I have given, and the examples under them, I do not mean to give models of pronunciation; but to ſhew how any particular pronunciation may be fixed in characters, and tranſmitted to poſterity.

I ſuppoſe there are as many different circumflexes as there are different tempers and features in men; to ſave words, I will exemplify ſome by notes:

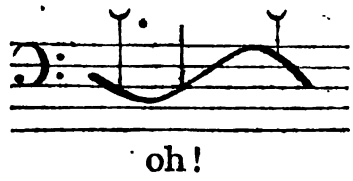
The circumflexes, *acuto-grave*, are characteriſtic of the Iriſh tone; and the circumflexes, *grave-acute*, are characteriſtic of the Scottiſh tone.

The dialectic tone of the court and other polite circles riſes but little above a whiſper, and may be compared to that ſpecies of painting, called *The Chiaro Oſcuro*, which is denied the vivacity of expreſſion by variety of colours. There, the circumflex, though it cannot be left out of the language, is uſed within very narrow limits: frequently not riſing or falling above

five quarters of a tone, and for the moſt part hurried over with great velocity, in the time of a quaver, or ſhorteſt note.

But, in the Court language, there is no argument; for in the Senate, and where that is uſed, the extent of the ſlides are enlarged to the extreme, though the circumflex is never ſo apparent as in the provincial tones.

Example of a familiar Engliſh interjection, uſed when a perſon is convinced by the relation of ſome new circumſtance not mentioned in the argument before. The whole extent of this interjective circumflex, between acute and grave, does not exceed 17 quarter tones (excluſive); whereas in ſome of our provincial dialects, the expreſſion on a ſimilar occaſion would run to an extent of 29 or 30.



oh!

‡ See page 58. § 2. " But ſtill it remains to be conſidered, " whether there be any difference with reſpect to tone, betwixt " the *accented* and *unaccented* ſyllables, &c."

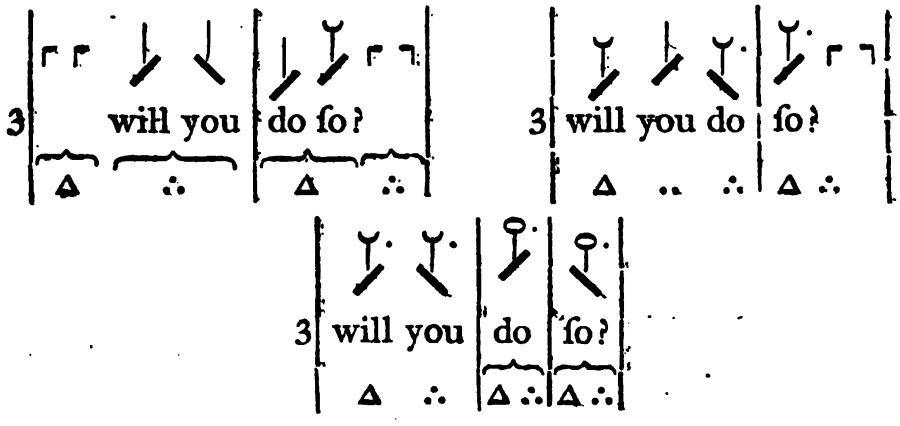
Here I muſt take the liberty to diſcard theſe ſoleciſmatical terms of *accented* and *unaccented*, as they are notoriouſly repugnant to what we mean to expreſs; and, in their ſtead, to uſe the terms of *heavy* and *light*.

Then it is evident, from the ſeveral examples I have given, that in Engliſh the *heavy ſyllable* has ſometimes the *grave accent*, though oftener the *acute*; and that the light ſyllable has ſometimes the *acute accent*, though oftener the *grave*.

In

In our language, generally, the laſt ſyllable of any imperfect ſentence (while the attention is to be kept up, for the ſenſe of the whole, yet in ſuſpenſe,) ends in the *acute*; and all compleat periods end in the *grave*.

Queſtions, though in the ſame words, are ſometimes ſimple, and ſometimes tacitly implying a threat, or ſome condition, not otherways expreſſed than by *accent* and *emphaſis*. As for example,



Now I ſay, that the affections of *heavy and light* are the moſt eſſential governing powers of *rhythmus*; for, ſince the accents, *acute*, *grave*, and *circumflex*, are common both to the *heavy* and to the *light*;

And ſince quantity, or the *long* and the *ſhort*, are likewiſe common to each;

And ſince the accidents of *loud* and *ſoft* are alſo common to each;

And laſtly, ſince the accidents of *accent*, *loudneſs*, and *quantity*, occur not periodically, but occaſionally, whilſt *cadence* is ſtrictly *periodical*, and divided into *heavy* and *light* alternately; which affections are to be accounted for in the mind, whether *ſounding or pauſing*, continued or articulated,

It

It follows, that *heavy* and *light* (as the certain alternate diviſion of cadence) are the moſt eſſential governing powers of rhythmus both in poetry and proſe.

The ſame thing, viz. *heavy* and *light*, which govern rhythmus in our language, governed it alſo in the Greek: for Ariſtides ſays, τὸν μὲν ῥυθμὸν ἐν ἄρσει ϗ θέσει τὴν οὐσίαν ἔχειν· τὸ δὲ μέτρον ἐν συλλαβαῖς, ϗ τῇ τούτων ἀνομοιότητι. (Meib. vol. II. p. 49.)

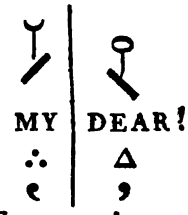
That is, "*Rhythmus* has its eſſence in (∴) *arſis* and (Δ) *theſis*; "but *metre*, in ſyllables, and in the variety of diſſimilar ſylla- "bles." I ſhall ſhew hereafter how far the Greek *metres* and our *cadences* are alike; and how they differ.

‖ See page 60. § 4. "Now as I am no muſician, I am not able "to make the diſtinction between *light* and *heavy*, and *loud* and "*ſoft*, &c."

I have made ſeveral remarks, and have given muſical examples, in order to diſtinguiſh clearly the difference between *heavy* and *loud*, and between *light* and *ſoft*, which I will endeavour to illuſtrate further by a familiar example, in two words.

Suppoſe a man ſpeaking to his miſtreſs in the words, "MY "DEAR!" *Dear* being, in this place, put ſubſtantively, is abſolutely affected to the *heavy*; therefore thoſe words muſt be noted to be pronounced thus, "MY | DEAR." Suppoſe the converſation
∴ | Δ
to have begun in the ordinary degree of loudneſs, and at the inſtant he has pronounced *My*, a perſon appears in ſight, who ought not to hear the next ſyllable, the ſpeaker can inſtantly ſoften

ſoften his voice, even to a whiſper, though ſtill the word will carry its proper emphaſis, and remain *heavy*; ſo that to write thoſe two words, as directory to an actor, they ſhould be noted thus,



forte. piano.

As the ancient Greeks, as well as their language, are all dead, I do not wiſh to be drawn into a comparative conteſt about them. I am ſure I ſhould be overborne by the number and abilities of their champions; for as nobody envies the dead, they have always, on theſe occaſions, more friends than the living. I am ready to believe that they had many rules of art that are now unknown to us. If any perſons of genius and aſſiduity think it worth their while to purſue the tracks my hints point out, they will perhaps find, that the juſt rules of melody and meaſure are as natively applicable to our language as to the Greek; though, from our too frequent terminations on mute conſonants, and on the letters S and M, our language is far leſs melodious than theirs, and infinitely inferior, in that reſpect, to the modern Italian.

LETTER FROM THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE TO THE AUTHOR OF THE TREATISE ON THE MELODY AND MEASURE OF SPEECH.

" April 6, 1775.

" I COULD not delay longer acknowledging the favour of " your very polite and obliging letter, and thanking you moſt " heartily for the attention you have been pleaſed to beſtow upon " my work, and the excellent obſervations you have made upon " it. It was chiefly with a view to ſet ſuch men as you a " thinking upon ſuch ſubjects, that ſeemed to me new and " curious, and to learn their thoughts upon them, that I came " to the reſolution of publiſhing; and it has anſwered as to both " volumes. For upon the firſt, I have got ſo many obſervations " from different hands, as have enabled me to make a much " larger, and, I think, a better book of it in the ſecond edition, " of which I beg that you would accept of a copy, that I will " order to be delivered to you; and if you will take the trouble " to read it, and ſuggeſt to me your obſervations, I may profit " as much by my errors in it, as I have done by thoſe in the " ſecond volume.

" I have made ſome obſervations upon the valuable papers " you have ſent me, and propoſed ſome doubts that ſtill remain

" with

" with me. * * * * The whole is exceedingly ingenious, and " by the notation you have invented may be made very uſe- " ful; particularly that part of it which marks the higheſt " pitch of tone that the beſt ſpeakers riſe to in declama- " tion without canting. To diſtinguiſh theſe two exactly is, I " believe, a matter of great nicety, and what, I believe, ſome " * * * * * * * * * * * * * are not well able to do. And " one particularly * * * * * * * * *, I heard Mr. G— men- " tion; who, he ſaid, when he reaſoned, pronounced better " than any body; but when he declaimed, fell into an abomi- " nable cant.

" What you have ſaid of the pauſes too, I think, may be of " great uſe; for they certainly ought to be in juſt proportion to " what is ſpoken, otherwiſe the ſpeech can never be truly grace- " ful and harmonious.

" I am very glad to hear from our worthy friend Sir John that " your experiment upon Mr. Garrick's declamation ſucceeded ſo " well. Actors are the only artiſts that cannot eternize them- " ſelves by their works; but you have fallen upon a way to " make Garrick live as long as his Shakeſpear.

" I am, &c."

TO THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

April —, 1775.

I AM favoured with your l—p's very obliging letter of the 6th inſtant, together with the two volumes; for which be pleaſed to accept my thanks.

A rumour of the ſubject of my little treatiſe having ſpread much farther than I could have imagined, * * * * I have laid aſide my intention of privately printing ſome copies, and have committed it to the public preſs. Lord — told me, he had heard of it at Geneva. * * * * * * I muſt beg your l—p's liberty to publiſh your paper of queries and obſervations, on which my laſt explanations were founded, as it will ſave me much trouble, and clear up the ſyſtem much better than it could be done without it. I hope your l—p's next queries will come in time, ſo that my anſwers to them may be able to compleat the whole. * * * Nothing can tend ſo much to elucidate any ſubject as the queries of an ingenious doubter.

I am, &c.

TO THE AUTHOR OF THE TREATISE ON THE MELODY AND MEASURE OF SPEECH.

" May 14, 1775.

" YOU have incloſed my remarks, which are too long; but
" as you deſired them ſoon, I had not time to make them
" ſhorter. I am glad that you are to give your ſyſtem to the
" public. * * * * * As to the queries and obſervations I ſent
" you formerly, and have now ſent you, you may make what
" uſe of them you think proper; and if they contribute in the
" leaſt to make more compleat ſo ingenious a performance, I
" ſhall think they do me honour.

" I am, &c."

SECOND

SECOND SET OF OBSERVATIONS AND QUERIES BY THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

" I WILL begin with ſtating thoſe things in which we agree, " or rather thoſe things which I have learned from you; and " then I will beg leave to propoſe ſome doubts that ſtill remain " with me; but which you may be able to ſolve, as you have " done ſome of thoſe I have already ſtated.

§ 1. " And in the firſt place, I am convinced that there is a " natural propenſity in the human mind to apply number and " meaſure to every thing we hear; and indeed to every thing, " as it is a neceſſary operation of intellect, being that by which " intellect creates to itſelf its proper objects. For, though ſenſe " perceives things indiſcriminately, and as it were in the lump, " intellect apprehends nothing that is not reduced to number, " meaſure, or order of ſome kind or another. And as this pro- " penſity of the mind is previous to any opinion or determination " of the will, I think, you properly enough call it *inſtinctive*. " This is undoubtedly the foundation of all rhythm; and as I " have pretended to go to the bottom of things, and have for " that reaſon taken a compaſs, which others, I know, as well as " you, think too great, I ought certainly to have taken notice of " what is the natural principle of all rhythm.

§ 2. " Secondly,

§ 2. " Secondly, I am therefore of opinion, that we cannot " liſten attentively, for any conſiderable time, to any ſound, " whether muſical or not, without endeavouring to apply ſome " meaſure to it, and to divide it into parts equal, or that have " ſome other ratio to one another. For if we conſider it only as " continued, and without diviſion, we have no idea of number or " meaſure; for, as Cicero ſays, *Numerus in continuatione nullus* " *eſt: diſtinctio, et æqualium et ſæpe variorum intervallorum per-* " *cuſſio, numerum conficit.* But the queſtion is, how do we divide " it? and what meaſure do we apply to it? To which I think it " may be anſwered in general, that it muſt be ſome pre-con- " ceived ſtandard, or meaſure, of which we have formed an " idea, and which we have been in uſe to apply to other things: " thus we meaſure time by the uſual ſtandard of hours, half- " hours, quarters, and minutes; and it is ſurprizing how accu- " rately ſome perſons will do this, merely from the idea they " have in their mind of thoſe meaſures, eſpecially ſuch as are " not in uſe to conſult clocks or watches. There are alſo other " ways of meaſuring time, ſuch as that which Horatio, in " *Hamlet*, mentions, when he ſays, that the ghoſt ſtaid with " them, while one, with moderate haſte, could count a hundred. " But this, and every other way that can be imagined, of mea- " ſuring time, muſt neceſſarily refer to ſome pre-conceived " ſtandard.

§ 3. " Thirdly, To apply this to muſic, I am now fully con- " vinced, that every man, who conſiders a piece of muſic " attentively, and with any degree of knowledge of the art, " muſt neceſſarily divide it into parts, greater or ſmaller; and

" particularly

" particularly into *bars*, which is a meaſure by which every tune " is divided into equal parts. And I am alſo convinced, both " from the reaſon of the thing, and the experience of my ear, " that the note which begins each bar, and which you call the " *heavy note*, is not neceſſarily either a loud or a ſoft note, a high " or a low, a long or a ſhort note; nor does it appear to me to " have really any pulſation or ictus, except what the mind may " ſuppoſe it to have, when it makes it the leading note of the " bar. But here I am at a loſs to know how the * length is " determined of theſe equal portions into which the mind is " pleaſed to divide the tune. Why are they not greater? or " why are they not leſs? To what pre-conceived ſtandard does " the mind refer in this diviſion? It may be my total ignorance " of the practice of muſic, that makes me have this doubt; but " if you think you can ſatisfy me with little trouble, I hope you " will be ſo good as to do it. In the mean time I would beg " leave to ſuggeſt that of all the motions which you have men- " tioned, as a natural ſtandard for the meaſure of a bar, the ſtep " and pace appear to me the apteſt; and where the bar conſiſts " of two notes, a light and a heavy; or of four, *viz.* two heavy " and two light, the movement appears to me to be very like a " ſtep, or two ſteps, in ordinary walking. ‡ But I obſerve, that " the mind naturally divides ſome tunes, particularly Scotch " tunes, into many more notes, which are all connected toge- " ther by one pulſation, real or ſuppoſed, and ſo make one bar. " There I find it difficult to reſolve the bar into ſteps or paces,"

* This and the following marks refer to the anſwers hereafter given to theſe particular parts.

" whether of a ſound or a lame man; and I ſhould think, that " in ſuch a caſe the mind fixed upon ſome meaſure, fuitable " indeed to the genius of the tune, but ſuch as has no ſtandard " in nature.

§ 4. " I am convinced, that the ancient muſic muſt have been " divided, as well as the modern, into bars; and that the *arſis* " and *theſis*, of which they ſpeak ſo much, muſt have referred " to ſuch a diviſion.

" I am obliged to you for your obſervation upon the inaccu- " racy of my expreſſion, with reſpect to the harpſichord. If I " had ſaid, that there is no difference of length in the notes, " while they continued invariably the ſame; that is, with the " ſame degree of intenſeneſs without dying away, I believe it " would have been the truth; but I have expreſſed the thing too " generally. I might have added further, in diſpraiſe of the " harpſichord, that it is incapable of what I think a very great " beauty in muſic, and that to which it owes a great part of its " expreſſion, I mean the ſwelling of the note. But though I " think it be not a pleaſant muſic in itſelf, it is moſt uſeful for " the purpoſe you mention, of keeping a concert in time.

§ 5. " As to what I have ſaid of *time* in the paſſage you " mention, I do not ſpeak there of the time of muſic in parti- " cular; but I ſhould think, that the duration of any ſound may " be called its *time*. I believe, indeed, muſicians do not call " the length or ſhortneſs of the particular notes, compared with " one another, the *time of a tune*; but the length or ſhortneſs " of ſyllables is, in the language of thoſe who treat of the " metrical art, the time of the ſyllables. In the language of

" muſic, I obſerve, that the word is uſed in a ſenſe a good deal " different from its natural and proper ſignification; for, inſtead " of denoting the duration of the movement, it denotes the " nature of it, according to the diviſion which you have made of " it into *common* and *triple* time.

" This is all I have to obſerve upon your muſic; in which if " I did really differ from you, I ſhould be aſhamed to own it. " As to language, your intention appears to be, to apply to it " the rules of muſical rhythm, and particularly to divide it into " bars, without diſtinction, whether the ſyllable beginning the bar " be a long or a ſhort ſyllable, loud or ſoft, or whether the tone " of it be high or low; and you compute the pauſes, which the " ſenſe requires, to make part of the bars. It is, I think, a " noble attempt; for as muſical rhythm is exact and regular, " being reduced to rule, and comprehended in the art; if we " could apply it to ſpeech, we ſhould certainly meaſure it more " exactly, and make it more truly rhythmical and numerous. " That it may be done, at leaſt in ſome degree, and that it will " have this effect, I have little doubt; but that it hitherto has not " been done, not even in the learned languages; and that it has " been as yet made no part of either the grammatical or rhetorical " art, I think I can take upon me to aver with ſome confidence.

" For as to the learned languages, and particularly the Greek, " which was by far the moſt learned of the two, I mean the " language of greater art, there are two things belonging to " compoſition in that language, which their critics have diſtin- " guiſhed accurately, not jumbled together as modern authors

" have

" have done under the name of *proſody* (a); I mean melody and " rhythm. The firſt is, that muſic which was produced by " the proper mixture of grave and acute tones in their language, " ſo as to have a pleaſing effect on the ear. The other aroſe " from the combination of long and ſhort ſyllables in what they " called *feet*, by which they made their proſe, as well as their " verſe, numerous, ſo as to affect the ear wonderfully, according " to the deſcription they give of it.

§ 6. " As to their melody, you have convinced me that I was " in an error, when I ſuppoſed that the acute accent roſe at once " to a fifth upon one ſyllable, and fell down again precipitately " upon the next. I now ſee clearly, both from the reaſon of " the thing, and from authorities which I myſelf had collected, " but not well underſtood, that their voice in ſpeaking was " never at reſt as in muſic, but was conſtantly ſliding up and " down, and was only at the higheſt upon the acuted or circum- " flected ſyllable; after which it fell gradually, till it roſe again " to the ſame pitch upon the next acuted or circumflected " ſyllable. But I have ſome doubt, whether upon every grave " ſyllable they began acute and ended grave. I rather incline " to think, that upon the ſyllable next following the acute, " the voice would begin to fall †, and continue falling upon that, " and perhaps upon the next after that, till it came within a " ſyllable or two of the next acuted ſyllable, and then it would " begin to riſe gradually, till it arrived at its height upon that " ſyllable. This ſeems to me to be the ῥύσις, or *flow*, of the " melody of ſpeech mentioned by the ancient grammarians and

(a) See what I have ſaid upon this ſubject, vol. II. p. 271. 275. and 382.

" muſicians. But I ſhall be very glad to be further inſtructed by " you upon this ſubject

§. 7. " Before I leave this ſubject, I muſt repeat an obſerva- " tion I have elſewhere made (b), that when I ſpeak of the accents " or tones of the Greek language, I mean only ſyllabical tones, " which were appropriated to particular ſyllables of each word, " according to certain rules delivered by the grammarians; not " the tones of paſſion or ſentiment, which did not belong to " ſyllables, but to words and whole ſentences. Theſe made a " principal part of the player's art, which was much ſtudied, " and in great reputation among them. But whatever the tone " was that paſſion or ſentiment dictated, the accents or ſyllabic " tones were ſtill obſerved as an eſſential part of the grammar of " the language. As to the variety of loud or ſoft, it muſt have " been in their language, as well as in ours; but it was not affected " to ſyllables ||, as with us, but belonged to words or ſentences.

§ 8. " As to what they called the rhythm of their language, " which was compoſed of the quantity of ſyllables, you ſeem to " think, that the reſpective length of their ſyllables was not " ſufficiently fixed; and that the long ſyllable was not to the " ſhort as two to one. And that it often was the caſe, that the " long was not exactly in that ratio to the ſhort, is certainly true; " and we are ſo told by their grammarians and critics. But then " you are to conſider, that the length or ſhortneſs is properly in " the vowel, or the vocal ſound, not in the conſonants with " which it was enounced. Now it is laid down, by all the " writers upon the metrical art, and I have always held it to be a

(b) Vol. II. p. 277.

" rule

" rule that ſuffered no exception, that a long vowel was to a " ſhort as two to one. By the conſonants indeed, either pre- " fixed or following the vowel, the pronunciation of it will be " ſo much retarded, as to make a long vowel longer; and if two " conſonants follow after it, they will, you know, make a ſhort " vowel long; or, to ſpeak more properly, the ſyllable long. " But the preceding conſonants, and even a ſingle conſonant " following, though they no doubt varied the quantity a little, " yet that paſſed for nothing; and all hexameter verſes were " reckoned of the ſame length, though ſome of them neceſſarily " muſt have been in reality longer than others. For you know, " that there are many things in all arts, even in muſic, which I " hold to be a more perfect art than language in this matter of " rhythm, which affect the ſenſes, and yet are not reduced to " rule, and perhaps, by their nature, cannot be reduced to " rule.

" It is by theſe feet that the ancients divided the continuity " both of their verſe and proſe. Theſe, if you pleaſe, you may " call *bars*, and I think they would be properly ſo called; becauſe " I am perſuaded, the beginning of them was marked, at leaſt " in their poetry, by the *ſuppleſio pedis*, and from thence, as you " very ingeniouſly obſerve, they had their name. But there " was this difference betwixt thoſe bars and ſuch as we have, and " I believe they had, in muſic, that they did not divide the " ſpeech equally, except in certain kinds of verſe, ſuch as " hexameter; but on the contrary, the variety of feet of " different times was reckoned a beauty in their proſe compo- " ſition. That they had no other diviſion or meaſure of the

" rhythm of their language than theſe feet, or bars, if you " pleaſe to call them ſo, I think, is certain; otherwiſe, I think, " it is impoſſible but ſuch writers as Ariſtotle and the Halicar- " naſſian, who have all treated fully of the rhythm and numbers " of their language, would have mentioned it.

" As to the pauſes or reſts which the ſenſe require, I under- " ſtand they treat of them when they ſpeak of the various " lengths of periods, and their ſeveral members. But it ſeems " they did not reckon ſilence any part of the rhythm of lan- " guage, though, I think, it may be very properly ſo conſidered " in language as well as in muſic: and I am convinced, that no " language, whether proſe or verſe, can be agreeable to the ear, " if pauſes are not properly adjuſted and commenſurated to the " words. The variety of pauſes, even in their poetry, by which " the verſe was broken into ſeveral parts, like a period in proſe, " is praiſed by the Halicarnaſſian (c) as a beauty, in the ſame " manner as the variety of pauſes in Milton's blank verſe is " commended by our critics.

" And in this way, I think, there muſt have been a great deal " of rhythm as well as melody in the Greek language, if rhythm " be, as I have defined it, vol. II. p. 302. " A certain relation " or analogy, in reſpect of length or duration, which the " mind perceives betwixt ſounds or motion of any kind." For " the ratios of the metrical feet of the ancients to one another " are various. The ratio of the *ſpondee* to the *dactyl* is that of " equality; the ratio of the *ſpondee* or *dactyl* to the *pyrrhichius* " is as two to one; of the *pyrrhichius* to the *tribachys* as two to

(c) See vol. II. Diſſ. iii. p. 560.

" three;

" three; of the *tribachys* to the *ſpondee* as three to four, &c.
" And if you want any other meaſure of the ancient poetry
" beſides the feet, you have the verſe itſelf, at the end of which
" there was always a pauſe greater or leſs; the conſequence of
" which was, that the laſt ſyllable, though by its nature ſhort,
" was conſidered as long. And this by the bye ſhews, that the
" pauſes, according to your notion, ſtood for ſomething in the
" meaſure of the ancient verſe; and that perhaps, not only in
" the end of it, but in any other part of it, if the ſenſe required
" a pauſe. And I have a fancy, that many difficulties in the
" verſification of Homer might be ſolved in that way, though no
" critic, as far as I know, has thought of ſuch a ſolution.
" Concerning this I will enquire further when I have more
" leiſure. And ſo much for the melody and rhythm of the
" Greek language.

§ 9. " As to the melody of our language, I once thought that
" there was no tone in it, but what was either provincial, or
" what belonged to ſome paſſion, humour, or ſentiment. But
" you have convinced me, that even when we ſpeak in the
" plaineſt manner, and as much upon a level as poſſible, ſtill
" there is not a perfect monotony; but the voice is perpetually
" ſliding up and down, more, as you obſerve, in public ſpeaking,
" or even the converſation of men from the country, leſs in the
" converſation of men bred at court. ** But our accents differ
" from the Greek in two material reſpects. Firſt, they are not
" appropriated to particular ſyllables of the word, but are laid
" upon different ſyllables according to the fancy of the ſpeaker,
" or rather as it happens; for I believe no man ſpeaking Engliſh

" does,

" does, by choice, give an accent to one ſyllable of a word " different from that which he gives to another; but he varies " from neceſſity, not being able to keep his voice upon different " ſyllables, perhaps not upon the ſame ſyllable, at the preciſe " ſame pitch of tone. Secondly, the tone in common conver- " ſation in Engliſh, when we ſpeak without paſſion or declama- " tion, never riſes ſo high as a fifth, at leaſt as far I have " obſerved; and, though ſome ſpeakers may vary their voice " ſo much, I am perſuaded it is not common: whereas in Greek " every man, who ſpoke the language properly, raiſed his voice " to that pitch upon certain ſyllables and no other, whether he " was ſpeaking with paſſion or without paſſion, and whether he " was haranguing or in ordinary converſation; for it was part of " the grammar of the language, and a man would have been " accounted a barbarian who ſpoke otherwiſe(d). From theſe " ſo material differences, I think, it follows, that our accents " never can be reduced to rules of art, as the Greek were, or " made part of the grammar of our language; far leſs can they " be made a beauty in our compoſition as they were in the Greek. " Nay I do not think that we could venture to mark the accent " upon any ſingle word taken by itſelf, unleſs perhaps it were " an interjection, ſuch as *oh!* All we can do is to obſerve how,

(d) Relative to this there is a remarkable ſtory told by the Scholiaſt upon the oration of Demoſthenes περὶ Στεφάνου. He tells us, that Demoſthenes in aſking the queſtion of the judges, Whether Æſchines was the *friend* or the *hireling* [μισθωτὸς] of Alexander barbarized on purpoſe [βαρβάριζε], by laying the accent upon the laſt ſyllable inſtead of the firſt. Upon which the people, as was natural enough, corrected him by repeating the word properly accented. This he took for an anſwer to his queſtion; and, ſays he, you hear, Æſchines, what they ſay, ἀκούεις ἃ λέγουσι.

" in

" in certain compoſitions of words, either in verſe or proſe, the " beſt ſpeakers accent particular ſyllables. And even among the " beſt ſpeakers it will be found, that as to the preciſe degree of " the accent there is a great difference, and perhaps in the ſame " ſpeaker at different times; ſo that I ſhould think it were almoſt " impoſſible, even in compoſitions of words, to mark preciſely " the accent of each ſyllable, though, if it be poſſible, you have " fallen upon a very ingenious way of doing it. †† Upon the " whole therefore, I am of opinion, that very little can be made " of the accents of our language; and that to obſerve them at " all, is more a matter of curioſity than utility.

" There is in our clauſules, or ends of our ſentences, not only " a fall of the voice, but alſo, I think, a change of tone. This " may be accounted part, and it appears to me the principal part, " of the melody of our ſpeech: for if it be neglected, the ear, " as you obſerve, is cheated, and it really is very offenſive. An " exact notation how much the voice is let down in the con- " cluſion of periods, with reſpect both to loudneſs and tone, " according to the practice of the beſt ſpeakers, might, I think, " be very uſeful; for I have obſerved, that many ſpeakers offend " in this article; ſome keeping up their ends too high, to uſe a " phraſe of Mr. Bayes; ſome letting them down ſo low as not to " be diſtinctly heard; ſome changing the tone too much, and " others too little. And ſo much for the melody of our " language.

§ 10. " As to the rhythm of it, I think it muſt conſiſt in one " or other, or all of the four following things: the quantity of " the ſyllables; the variety of loud and ſoft; the pauſes; and

" laſtly, your diviſion into bars. And I ſhall conſider all the " four; firſt with regard to our proſe, and then with reſpect to " our verſe.

§ 11. *(vide anſwer to* § 7.) " As to quantity; though we have " undoubtedly in our language ſome ſyllables much longer than " others, yet I have always been of opinion, that it made no part " of the rhythm of our language; and that it was a vain attempt " to endeavour to reduce our compoſitions to metrical feet. And " I am much confirmed in this opinion by obſerving, that you " lay no weight upon the quantity with regard to rhythm, " though you have taken the trouble to note it. Two reaſons, " I think, may be aſſigned for this. The firſt is, that the ratio " betwixt the ſhort and long ſyllables is by no means aſcertained, " as it was in the ancient languages. The ſecond is, that by far " the greater number of our ſyllables appear to be of the ſame " length, as much as the different beats of a drum. I ſay, " *appear*, for I would not be underſtood to mean, that there is " not betwixt moſt of them, ſome ſmall difference of lengths, " diſcernible by a nice ear, like yours, but is altogether imper- " ceptible to a common ear, and therefore muſt go for nothing " in the compoſition either of our verſe or proſe; whereas in " the learned languages the difference was ſo great, that a falſe " quantity in pronunciation was, as we are told, offenſive to the " meaneſt of the people.

§ 12. *(vide anſwer to* § 7. ||.) " As to the variety of loud and ſoft " in the ſyllables of the ſame word, it is a diſtinction which I ſee " you admit; and indeed it is in Engliſh ſo perceptible to every " ear, as to diſtinguiſh our language moſt ſenſibly not only from

" the learned languages, but, I believe, from every other modern " language in Europe, as I am ſure it is from the French. It " has not, however, been attended to in our proſe compoſition; " and though, I think, it might even there make ſome kind of " rhythm that might be agreeable, yet I do not know that it " would be a beauty worth ſtudying.

§ 13. *(vide my anſwer to* § 10.) " It is the third thing I men- " tioned, namely, the pauſes, that, in my opinion, make the " chief, if not the only, rhythm of our Engliſh proſe. If theſe " be not properly attended to, and the ſtyle properly divided into " periods, and members of periods, of different lengths, varied " likewiſe by pauſes, ſhorter or longer, the compoſition will be " altogether without numbers, and will never be approved by a " good ear; and, as ſpeaking is the beſt trial of compoſition, this " defect will chiefly appear when the performance is read or " ſpoken. But though I inſiſt ſo much upon the variety of the " pauſes, as well as the whole ſtructure of the compoſition, I do " not deny, that there ſhould be likewiſe ſometimes an uni- " formity; and that ſometimes periods, and members of periods, " of the ſame length, ſometimes with words anſwering each to " the other, will now and then be agreeable. This was a figure " well known to the ancient maſters of art, and was too much " practiſed by ſome of their orators, particularly Iſocrates; but " was more moderately uſed by Demoſthenes, who has joined in " his ſtyle great variety, and at the ſame time uniformity, with " reſpect to his pauſes, as well as every other part of his com- " poſition.

" The laſt thing belonging to the rhythm of our language I
" propoſed to conſider, was your method of dividing our proſe
" into equal parts, which you call *bars*. That this has hitherto
" never been practiſed in Engliſh is a fact moſt certain; but that
" it is practicable I have no doubt, as I can ſee nothing in the
" genius of our language that forbids it. And if it be true, as
" it undoubtedly is, that there can be no rhythm without
" meaſure, a method which contrives to meaſure the whole
" compoſition, the pauſes or intervals, as well as the ſounds,
" ſhould contribute very much to make the compoſition rhythmi-
" cal and numerous. Of ſuch a rhythm, I believe, every perſon
" who had an ear would feel the effect, though very few would
" be able to aſſign the cauſe, which you know is generally the
" caſe in all the popular arts. And ſo much with reſpect to the
" rhythm of our proſe.

§ 14. " As to our verſe, there is one part of its rhythm
" which every body perceives, and that is the equal length of
" the verſes. That ariſes from their conſiſting of the ſame
" number of ſyllables; ten, for example, in our hexameter verſe.
" Nor can this be diſpenſed with; for even a pauſe, however
" long, will not ſupply the want of a ſingle ſyllable.

" 2dly, In our rhyming verſe, and particularly in Mr. Pope's,
" there is a kind of rhythm produced by the ſtop or cæſure,
" about the middle of the verſe, of the ſame kind with that of
" the French long verſe. This I have always thought a blemiſh,
" both in our verſe and the French; for it makes the compo-
" ſition, which was before too uniform, by being in ſentences
" of a certain determined number of ſyllables, ſtill more tediouſly
" uniform.

" uniform. And I approve much more of our blank verſe, which
" only ſtops where the ſenſe requires it, beſides the advantage it
" has of running the ſenſe of one line into another; a privilege
" which our rhyming poets of former times uſed, but which is
" now given up. This diviſion, therefore, of verſe into hemi-
" ſtiches is not an eſſential property of our verſification, any
" more than the rhyme; but the firſt I mentioned; *viz.* the
" number of ſyllables is eſſential, ſo that there cannot be verſe
" without it. And I am now to mention another, which I
" likewiſe hold to be eſſential; and that is,

(*The ſame as* § 7. ||.) " 3dly, The mixture of loud and ſoft
" ſyllables, and the percuſſion at certain ſtated intervals of the
" loud ſyllable. This is ſo eſſential to our verſe, that, if the
" ſenſe require that an emphaſis ſhould be laid upon the ſoft
" ſyllable, it evidently mars the verſe. Thus, if in reading the
" firſt line of the *Paradiſe Loſt*, you were to lay an emphaſis
" upon the word *firſt*, which by no means is neceſſary, the verſe
" would plainly halt, and be different from the ſucceeding verſe,
" where the ſyllable *for*, of the word *forbidden*, which anſwers
" to the word *firſt* in the preceding line, muſt neceſſarily be
" ſounded ſoft. And it is a beauty in our verſification, when
" the emphaſis, which the ſenſe requires, and the *forte*, which
" is neceſſary to the verſe, coincide, as I have obſerved (*c*) in thoſe
" famous verſes of Denham upon *Cooper's Hill*, " Though deep,
" yet clear, &c." And as this mixture of loud and ſoft is peculiar
" to our verſe, ſo it is alſo peculiar to our language; diſtinguiſhing
" it, as I have obſerved, not only from the learned languages, but

(*c*) Vol. II. p. 389.

" from

" from every other modern language in Europe, as far as I know. " I ſhould therefore have thought it ſtrange, if it had not entered " into the compoſition of our verſe.

§ 16. " The two things, therefore, that, in my opinion, " conſtitute our verſe are, the number of ſyllables, and the " mixture of loud and ſoft, according to certain rules. ‡‡ As to " quantity, it is certainly not eſſential to our verſe; and far leſs " is accent.

" As to your method of dividing our poetry into bars, like " muſic, it is exceedingly ingenious; and I have no doubt that " it will be uſeful in poetry, as well as in proſe, towards forming " a juſt ear. But it is to be obſerved, that the rules of muſic " will not apply to our verſe in this reſpect ‖‖‖; that the pauſes, " as I have obſerved, cannot ſtand for any part of the verſe, nor " ſupply the place of a ſingle ſyllable; whereas in muſic, the " pauſes make bars, or parts of bars. At the ſame time, theſe " pauſes are a very great beauty, particularly in our blank verſe, " filling up a conſiderable part of the time; and therefore are " very properly conſidered as a part, at leaſt, of the time of the " verſe, if not the verſe itſelf ***.

" As to the compariſon you make betwixt the melody and " rhythm of the Engliſh language and thoſe of the Greek, " although you have ſhown that there is more of each in the " Engliſh language than is commonly believed, yet I cannot " think, that our language will bear compariſon with the Greek " in this any more than in other reſpects. As the excellence of " their grammatical art admitted of a great variety of arrange- " ment; ††† and as certain ſyllables of certain words had parti-

" cular

" cular tones appropriated to them, they had it in their power, by
" different compoſitions of thoſe words, to mix thoſe tones, ſo
" as to make a muſic agreeable to the ear, and which accordingly
" is obſerved by their critics as one of the beauties of their com-
" poſition. Now, I think, it is certain, as I have already
" obſerved, that our compoſition can be little or nothing im-
" proved in that way. And as to rhythm, we have not what
" they called *rhythm*, ariſing from a certain compoſition of
" long and ſhort ſyllables; and therefore we are obliged to make
" our verſe in a manner quite different from theirs; that is, by
" the number of ſyllables, and the mixture of loud and ſoft: a
" way which we may think preferable, becauſe our ears are not
" formed to their rhythms; but which I cannot bring myſelf to
" think, is near ſo numerous as their verſification. In ſhort,
" the Greek language was the work not only of grammarians and
" philoſophers, but of muſicians; for the Greeks excelled no leſs
" in muſic than in other arts, and applied it very much to the
" improvement of their language: whereas the Romans, whoſe
" muſical parts (to uſe an expreſſion of my lord Shafteſbury)
" were not near ſo good, though they ſpoke originally the ſame
" language, did not cultivate it ſo much in any reſpect, and
" particularly did not improve the ſound of it ſo much as the
" inhabitants of Greece did. Our language, on the other hand,
" is the production of unlearned, popular uſe, corrupting a
" better language, out of which it has grown; I mean the Saxon,
" which again is a corruption of the Gothic. This degeneracy
" of the art of language, as well as of other arts, is, I think, to
" be accounted for from the nature and hiſtory of man; and I

" will

" will endeavour to do it, in the laſt part of my work, wherein " I am to treat of the decline of language, if ever I ſhall execute " it. For the preſent it will be ſufficient to obſerve, that in the " art of muſic, which you underſtand ſo well, if we can believe " the teſtimony of all the ancient authors who treat of it, there " is a wonderful falling off; for the *diatonic*, which we now uſe, " was only the muſic of the vulgar among them; whereas the " muſic of the connoiſſeurs and the men of taſte was the *chro-* " *matic*, and particularly the *enharmonic*. If you think it worth " while, you may ſee what I have further ſaid upon this ſubject, " vol. II. p. 288."

PART IV.

ANSWERS TO THE SECOND SET OF OBSERVATIONS AND QUERIES, BY THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

IN order to anſwer ſo accurate and ſubtilizing a queriſt as your l—p, I have endeavoured, from the beginning, to reduce my ſubject to ſyſtem. This required a ſet of pertinent appropriated terms, which were not eaſy to find, to my intire ſatisfaction, conſidering the miſapplication of ſeveral important words, and particularly of *accent* and *meaſure*, confirmed by immemorial vulgar uſe.

ACCENT, I was obliged to compel, as it were, by rude force to its proper duty.

MEASURE, I unwillingly left, in compliance with the vulgar idiom, as a term of the ſame import with *rhythmus*; and yet, in truth, it ſhould have been confined to the Greek ſenſe of *metre*.

But having adopted CADENCE inſtead of *metre*, as a word which ſeems to explain itſelf to our ſenſes, by intimating the pulſation of time, I ſhall ſtill continue it in that place; becauſe, though I frequently ſhew, that *metre* is almoſt ſynonymous with

CADENCE, yet they are not quite the ſame, as I ſhall explain hereafter.

RHYTHMUS, as it ſignified with the Greeks *number*; that is, the *number* of *mètres* contained in a *line* or ſentence; ſo it may ſignify with us, the *number* of CADENCES in a *line* or ſentence: but I uſe it alſo as the general term under which CADENCE is a diviſion, and QUANTITY a ſub-diviſion. And when I deſcribe this ſub-diviſion of a CADENCE, I ſay, it is *metrically* divided into ſuch aliquot fractional parts; that is, long and ſhort QUANTITIES, as make up the *intirety* of the CADENCE.

But before we come to the fractional diviſion of the CADENCE, there is an integral diviſion of it to be conſidered, properly called its METRE, according to which the aliquot QUANTITIES are *metrically* computed and diſpoſed. That is, the CADENCE is either equally divided by the *integral* even number two, or the *integral* odd number three which conſtitute the two general modes of *metre* (or MEASURE), theſe two, being the firſt numbers poſſible, that occur, for the diviſion of matter. That is, the firſt poſſible diviſion of any length is into two parts; and the next poſſible diviſion is into three parts. But further than theſe *two modes* of *equal diviſion* nature has never yet gone in the *equal diviſion* of *ſenſible time*.

For if a CADENCE be divided into four integral equal parts, the number two will ſtill be the diviſor, and it will *ſenſibly* become TWO CADENCES.

A diviſion into *five equal parts* nature will not admit. (Vide p. 23. and 26.)

A diviſion

A diviſion into ſix equal integral parts is either the double of three, or the triple of two; and conſequently, may be mentally reduced or ſub-divided into two *cadences*, or into three *cadences*. And the like of all other admiſſible diviſions; for the diviſions of 7, 11, 13, 17, 19, &c. equal parts, are not admiſſible. (P. 23. and 26.)

I have ſhewn the ſimilitude between the Greek *metres* and our CADENCES; *videlicet*, that the *rhythmus* or number of *metres* made lines, thence called hexametres, pentametres, &c.; ſo with us, the *rhythmus* or number of cadences make lines, ſuch as octometres, hexametres, &c.

Now I muſt ſhew how they differ.

CADENCES, under the ſame RHYTHMUS, are exactly equal in duration of time to each other, and are commenſurable by even ſteps, or by the pulſes of a pendulum.

But the Greek METRES, though nominally under the ſame RHYTHMUS, are not always of equal length; ſome being ſimple METRES of one *foot*, and others compounded by *copula* of two *feet*, of various lengths; conſequently, not always reducible within the compaſs of equal periodical pulſations like our CADENCES.

FOR CADENCES always begin with *theſis*, or Δ the *heavy* ſyllable, and end with *arſis*, or ∴ the *light*; conſequently, between ſtep and ſtep, or, muſically ſpeaking, between *bar* and *bar*, the whole of each CADENCE is included.

But ſome Greek *feet*, of which their METRES are compoſed, begin with *arſis*, or ∴ the light, and ſome with *theſis*, or Δ the heavy. And conſequently, the Greek METRES cannot always be

included, as our CADENCES may be, between the pulſes of equal time, ſuch as our *ſteps*, and ſuch as we mean to mark by muſical *bars*; becauſe the pulſes, always coincident with theſis, or Δ the heavy, would ſometimes fall in the middle, ſometimes on the beginning, and ſometimes obliquely, neither on the beginning nor in the middle, which is the caſe in almoſt all the METRES by *copula*, the *bacchic*, the *cretic*, the *pæons*, and the *epitrites*.

The ſpace of time between each pulſation and the next ſucceeding pulſation, I have called a CADENCE or *bar*, becauſe I uſually mark a *bar* at every CADENCE, though in common muſic, two or more CADENCES are often compriſed in one *bar's* length.

The whole time of the CADENCE or *bar* (as aforeſaid) muſt be capable of being equally divided either by the number two, the eſſential and diſtinguiſhing mark of the genus of common meaſure, or by the number three, the eſſential mark of the genus of triple meaſure.

The whole quantity of the time or duration of a CADENCE or *bar* (whether *common meaſure* conſiſting of two *integral units*, or *triple meaſure* conſiſting of three *integral units*), may be ſubdivided by *metrical articulation* (in *ſound* or in *ſilence*) into any unequal fractional *quantities* of time, provided their ſum altogether be neither more nor leſs than the *integral quantity* of the ſaid *cadence* or bar. (Vide page 24.)

The term QUANTITY is appropriated to diſcriminate the relative value of ſounds in duration of time, being either the QUANTITY of whole CADENCES, or the QUANTITY of each of the ſub-diviſions of a CADENCE; that is, it refers to the diſtinction of *longer* and *ſhorter* notes or *ſyllables*, or of longer and ſhorter *pauſes*.

Conſequently,

Conſequently, the time or duration of every individual ſound, ſyllable, or pauſe (in the ſub-diviſion of the equal or integral numbers of a cadence into unequal though aliquot parts; or the re-union of ſuch unequal or aliquot fractions into whole numbers), is called its QUANTITY.

The *inſtinctive* ſenſe of *pulſation* gives the mind an *idea* of *emphaſis* and *emphatic diviſions*, independent of any actual increment of ſound, or even of any ſound at all. But emphaſis and emphatic diviſions imply, that there are ſome ſounds of a different nature; that is, that there is a diſcontinuance or diminution of emphaſis with or without diſcontinuance or diminution of ſound; or, in other words, independent of ſound. And hence we have the mental ſenſation of *emphatic* and *unemphatic*, which I diſtinguiſh and repreſent by the words and ſymbols of Δ *heavy* and ∴ *light*. (Vide p. 20.) And as a common term to ſignify both, I appropriate the word POIZE, in like manner as ACCENT is uſed as the common term for *acute* and *grave*, and QUANTITY for *long* and *ſhort*. (See note, p. 77.)

It is the office of RHYTHMUS, aided by the *influence* of this *inſtinctive* POIZE, to regulate the whole duration of any melody or movement by an exactly equal and periodical pulſation, until it is thought proper to change the meaſure, for ſome other uniform pulſation, either quicker or ſlower.

In the time of the world, a natural day (night included) is a ſingle *cadence*; the ſetting and riſing of the Sun are the *theſis* and *arſis*; ſeaſons and years are rhythmical clauſes: the real beginning and the ending of this melody are out of our ſight; but

to

to human apprehenſion, the apparent are birth and death, and life is our part in the ſong.

See Obſervations, p. 96. § 3. *. "How is the length of thoſe "equal portions, into which the mind is pleaſed to divide the "tune, determined? Why are they not greater? or why are "they not leſs? To what previous ſtandard does the mind refer "in this diviſion? &c."

The beating of our *pulſe*, which we muſt feel whenever we are ſilent and inactive, prones us to *rhythmical diviſions* even in the ſeries of our thoughts; as ſoon as we begin to move, our *ſteps* ſucceed in the government of *rythmical pulſation*, and the *meaſure* may then be at our *option* faſter or ſlower; for while we were ſilent and motionleſs, the *meaſure* of our thoughts muſt have been regulated by the *cadences* of our *pulſe*, which is an involuntary motion.

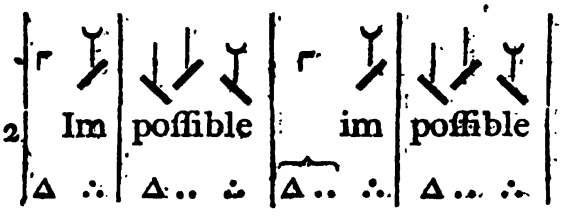
Every ſingle *ſtep*, or every pace, may mark a *cadence*, the putting down the foot being ▵ *heavy*, and the lifting it up being ∴ *light*.

Now it is obvious, that a man walks faſter or ſlower, either for convenience or pleaſure; but I think it as needleſs here as it would be endleſs, to look for the cauſes that might be the firſt movers in his mind, either of his conveniency or his pleaſure in ſuch a caſe.

If our *pulſe* is to govern the time or length of a *cadence*, the *theſis* ▵ and *arſis* ∴ muſt keep pace and coincide with the *ſyſtole* and *diaſtole* of the heart.

If the *ſtep* or pace, then between walking and running there is a latitude for a great variety.

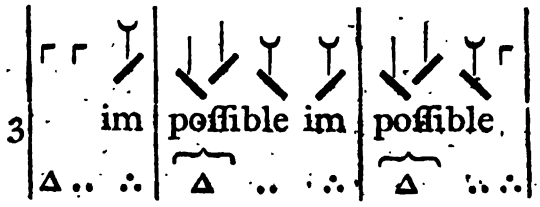
But in the *rhythmus* of language, all polyſyllables are affected to their *poize* of *heavy* and *light* ſo poſitively (and the *poize* determines the *cadence*), that nothing remains in doubt except the difference between the ſloweſt and the faſteſt ſpeaker. However, that doubt is of no conſequence in this argument, ſince every ſpeaker, if he preſerves the proportions demanded by the natural *quantity* and *poize* of the words, muſt adopt that meaſure of quickneſs that the *poize* of the words points out; that is, he muſt allow himſelf time to make the difference between long and ſhort ſyllables: for, as it has been often repeated before, a *cadence* muſt begin with Δ the *heavy* and end with ∴ the *light* (the .. *lighteſt* being only an inferior ſpecies of the *light*); or, in other word, as every *cadence* begins with Δ the *heavy*, of courſe the whole of every *cadence* lies between Δ *heavy* and Δ *heavy*, as often as they occur. For example,



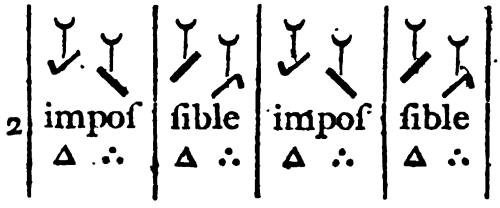
This word in common meaſure cannot be twice repeated without leaving the *quantity* of half a *cadence* in ſilence under the Δ *heavy*, as the firſt ſyllable *im* is under the *light* ∴ *poize*.

In

In triple meaſure it may be noted thus:



But ſuppoſe a perſon of opinion, that *accent*, *quantity*, and *poize*, were quite arbitrary in modern languages, ſhould deſire them to be varied on this word; for example thus:



it is no longer an *Engliſh*, but clearly a *French* word.

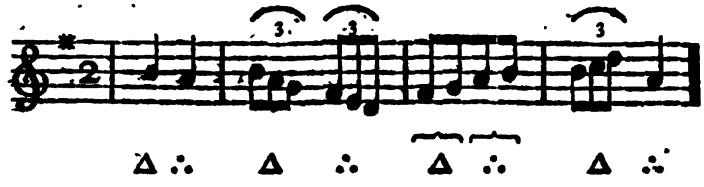
Now to return to the anſwer of the queſtion before us, theſe examples ſhew, that though a rapid ſpeaker may repeat three *hexameters*, while a deliberate ſpeaker pronounces only one; yet if they both underſtand the language, and give it its due, each of them muſt allow ſix *cadences* to each *hexameter* line; for it is evidently the language, and the words themſelves, that meaſure and point out the *cadences*.

Theſe examples may alſo ſerve to illuſtrate what is ſaid (in p. 115. and 116.) concerning the difference between Greek *metres* and our *cadences*. For the *Engliſh* words, *impoſſible*, *impoſſible*, are *metres* of two *choriambic feet*; but the *cadences* are *anapæſts* in *common meaſure*, and *Ionici à minore* in *triple meaſure*; as *French* words they are ſpondaic, *metre* and *cadence* all the ſame.

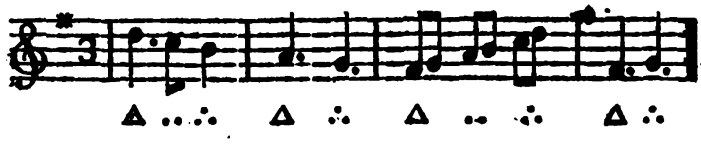
But

But as I propoſe theſe new marks of notation to be written with proſe or poetry, in order to preſcribe any ſuch manner of enunciation to a reader, as the writer ſhall think proper; the writer may follow his judgement or fancy in fixing the degree of velocity, by marking it for two ſteps to a ſecond of time, or one ſtep to a ſecond, or more, or leſs; or he may leave a greater latitude, by marking it *ſlow walking time*, *moderate walking time*, *quick walking time*, or *running time*.

I have ſhewn in ſeveral examples, how eaſily the two general modes of times, *common* and *triple*, may be intermixed, by varying the *metrical* ſub-diviſion of the *cadences*, and without making any alteration in the *rhythmus*; as, ſuppoſe a piece marked for *common meaſure* thus,



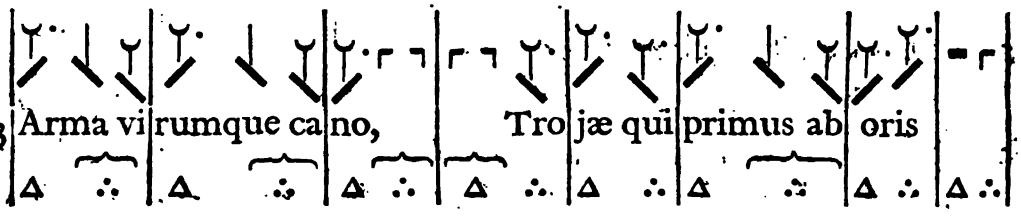
Here the mark $\overset{\frown}{3}$ denotes that the three quavers under that arch, are to occupy only the time of two quavers; conſequently, though all the *cadences* are of equal length in time, yet the firſt and third are in *common* meaſure; the ſecond in *triple* meaſure; and the fourth *mixed*, half *triple*, half *common*. Again, ſuppoſe a piece marked for *triple meaſure*, as,



Here the ſecond and 4th bars or *cadences* have evidently the effect of being in *common* meaſure, as each of them conſiſt of only two

notes of equal length; the first and third *cadences* are evidently in *triple* measure; but all the *cadences* are of equal length, and under one *rhythmus*.

Now suppose a line written and noted, and at the pleasure of the writer the measure to be governed by that of a moderate walk, wherein each step occupies a second of time;



(Here, though the measure is marked *triple*, yet as the two genera are virtually intermixed, the quantity allowed to the *arsis* or the *light* part being by the mark ⁀ (which in this case comprehends as many notes as are equal to half the *cadence* or *bar*) made equal in duration of time to (Δ) the *heavy* part, the whole *bar* or *cadence* consists only of one *step*.)

Then let the reader walk and pronounce, putting down (suppose) the right foot to *ar*, lifting up the other with *ma vi*, down again on *rum*, right foot up to *que ca*, down to *no*, the left up under the *pauses* ⌐ ¬, and down under the *pauses* ⌐ ¬, the right up to *Tro*, down to *jæ*, left up to *qui*, down to *pri*, right up to *mus ab*, down to *o*, left up to *ris*, left down and the right up to the pauses of 𝄼 minim and 𝄽 crotchet.

‡ See p. 96. § 3. "But I observe, that the mind naturally "divides some tunes, and particularly Scotch tunes, into many "more notes, &c. —— There I find it difficult to resolve the *bar* "into

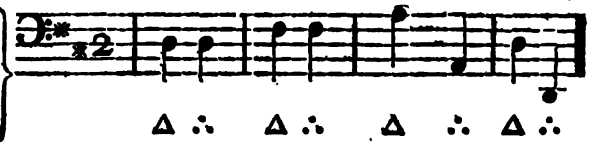
" into ſteps or paces.——A meaſure,—ſuch as has no ſtandard " in nature."

In anſwer to this, I ſay, that the (▲) *heavy*, and (∴) *light*, in *common* meaſure, where two is the diviſor; or the (▲) *heavy*, (..) *lighteſt*, and (∴) *light*, in the pure *triple* meaſure, where three is the diviſor, are to correſpond with thoſe integral monads, which determine the genus of the meaſure, and not with their various fractional ſub-diviſions; which, though I think it has been ſhewn by examples before, I will here endeavour to illuſtrate farther by ſome others.

EXAMPLE I.

Very ſlow walking-time.

Line of equal integral monads in the cadences of common meaſure,

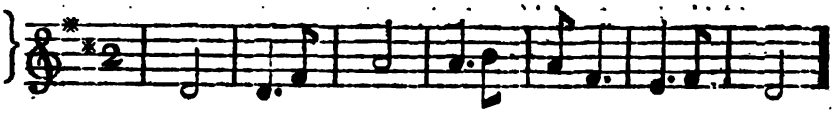


Metrical ſub-diviſion of the ſame cadences into unequal quantities,

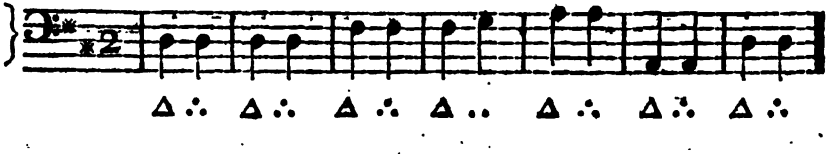
EXAMPLE II.

A ſtep to a ſecond of time.

Or the ſame melody thus,



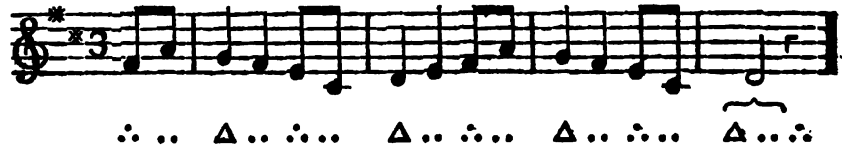
The line of equal integral monads,



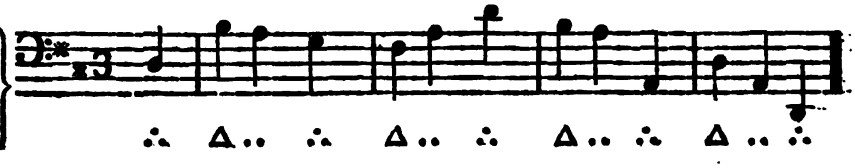
EXAMPLE III.

Example where two ſteps or a pace make a cadence of triple meaſure, correſponding with the walk of a lame man.

Three ſeconds of time equal to a cadence; the theſis of the lame leg equal to Δ ..; and that of the ſound leg equal to ∴ ..

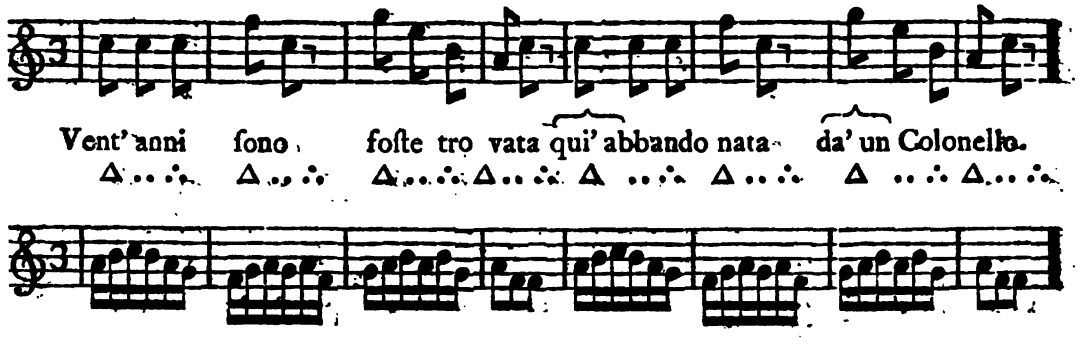


Line of 3 equal integral monads correſponding with this example,



EXAMPLE IV.

Example of the *pure* triple meaſure, *one ſtep only to a cadence*, and the time three-fourths of a ſecond to each ſtep.



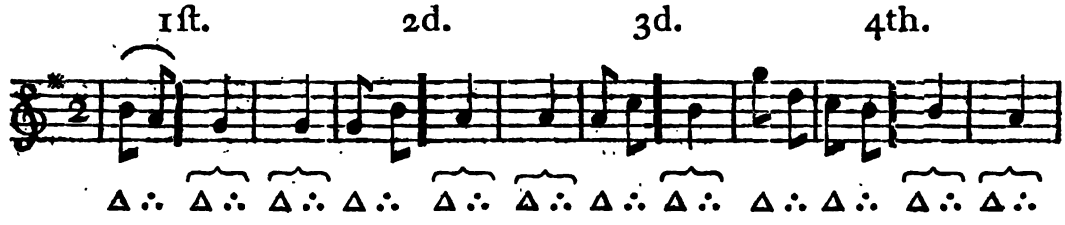
If your l—p had pointed out to me what particular tunes you found, that would not ſubmit to your meaſurement by ſteps, I would have given you a demonſtrative anſwer on thoſe very tunes;

tunes; for I will venture to aſſert, that there are none in nature that will not ſubmit to theſe rules.

When our modern method of notation was firſt introduced, and for a long time after, there were no bars thought of; and alſo for many years after the diviſion by *bars* was found uſeful, they were rather applied as the marks of *rhythmical clauſes* (vide p. 23. and p. 30.) than of *individual cadences*. In Corelli's compoſitions they were, for the moſt part, ſo ſparingly uſed, as to be only the marks of *rhythmical clauſes*: for inſtance, the allegro, called *Giga*, in the eleventh ſonata, opera ſecunda, of that author, (the meaſure of which ſeems ſo difficult to young performers, that it has got the name of the Devil's ſonata), has its *bars* marked only at every *fourth cadence*; and the difficulty of keeping the meaſure ariſes firſt, that the *bars* ſeem as if they were marked, not at the beginning of each apparent clauſe, but either on a *cadence* too ſoon or too late; ſecondly, the clauſes appear as if they were unequal, as there ſeems to be in the firſt part, three *clauſes* of four *cadences* in each *clauſe*, and two of ten *cadences* in each. But the ſecond part, which is eaſier to be played, is divided into eight *clauſes* of four *cadences* in each: however, it cannot be doubted, that the author intended this as a piece of rhythmical drollery; for had the *bars* been marked at each real *cadence*, which in this air conſiſts of three quavers, the meaſure would appear to be the ſame as that now uſually marked in the triple meaſure *preſtos* of modern compoſers, and would remove the difficulty ſo puzzling to young performers.

The Scotch airs, called *Lovely Nancy*, *Thro' the wood, laddie*, the Engliſh air, *As near Porto Bello lying*, and many others in the like

like ſtile, are ſet in ſlow triple meaſure of three monads in a *bar* (vide foregoing example, N° III.). But in fact, each *bar* of that ſlow meaſure may be conſidered as a *rhythmical clauſe* of three *cadences* or ſteps of common meaſure, each *cadence* or ſtep including its Δ and ∴ in the ſpace of a ſecond of time. Thus,



" *How can you, lovely Nancy, &c.*"

I have marked the beginning of each clauſular diviſion by thick *bars*, numbered 1ſt. 2d. 3d. and 4th. in thoſe places where *only* BARS are marked in the uſual way of writing this air in triple meaſure, each of thoſe *thick bars* comprehending three of our *cadences*; and theſe are truly the natural *cadences* of this air, which demands the Δ emphaſis as often as I have marked it.

Whether, by what I have ſaid, I ſhall be able to ſatisfy your l—p in this point or not, I cannot tell; but I am quite clear myſelf, that every ſpecies of rhythmical ſound can be aſcertained by the ſtandard of our ſtep. And though the various paces of quadrupeds furniſh us with rhythmical movements of jig triples and double *cadences*, ſuch as the *ra ta pat* and the *ra ta pa ta* which are not naturally made by bipedes, yet our habit of riding makes us almoſt as familiar with the meaſures beaten by the paces of horſes as if they were our own.

Y | Y.

∴ Δ Δ .. ∴ ∴

P. 97. § 4. "I am convinced, that the antient muſic muſt "have been divided, as well as the modern, into bars, &c."

If your l—p has found any antient authority to convince you of this, it muſt convince me too; but until that is pointed out to me, I muſt remain of a different opinion.

Though the INSTINCTIVE SENSE of *periodical pulſation* is certainly coeval with our animal frame, yet the invention of the *pendulum* has made the moderns more accurate and expert in diviſions of time than thoſe antients who had no ſuch help.

I think, if the Greeks had had the ſame idea and uſe of *bars* in their muſic as the moderns have, Ariſtides Quintilianus would not have been totally ſilent about them. When he is explaining rhythmus, he ſays, Μέλος μὲν γὰρ ναεῖται, καθ' αὑτὸ μὲν τοῖς διαγράμμασι, καὶ ταῖς ἀτάκτοις μελῳδίαις· μετὰ δὲ ῥυθμῶν μόνον, ὡς ἐπὶ τῶν κρεμάτων καὶ κώλων.——Ῥυθμὸς δὲ καθ' αὑτὸν μὲν ἐπὶ ψιλῆς ὀρχήσεως· μεθ' ἁρμονίας δὲ μέλους, ἐν κώλοις. (Meib. vol. II. p. 32.). Which I underſtand thus: "Song, ſimply by itſelf, appears in *various characters* "and in unmeaſured melody. And joined with rhythmus alone, "in *pulſes* and *feet*.——Rhythmus by itſelf appears in *naked "(or ſilent) dancing; but joined with ſong, in *feet*." I take the word κρῦμα (or *pulſes*) to ſignify here the throbbing ſounds of inſtruments ſtruck like the lyre, which could only mark the quantity of each note, but not meaſure *cadences*. And κῶλα muſt mean *feet*, the members into which their muſic and poetry were divided: for if it meant the members made by the cæſure, it was departing from the true meaning of rhythmus, which is number;

*The movement of dancing without, or abſtracted from, muſic.

that.

that is, the number of metres or feet in a line. Surely, if they had had any διαγράμματα like our *bars* for marking the (divisions of *rhythmus* into) *metres*, this author would have mentioned them, as well as the *diagrammata* or written characters for the song or melody.

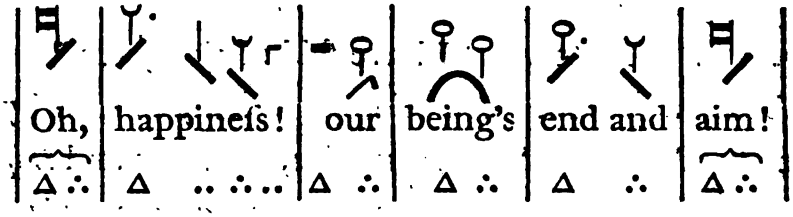
The invention of our modern notes, the figures of which declare accurately their *metrical quantities*, together with the *bars* to mark the *pulses* or *rhythmical divisions*, have rendered the Greek feet totally useless in the practice of our music.

As mechanical instruments for the composition of poetry, the *Greek feet* were ingenious, though intricate and inaccurate when compared with our musical rhythmus; but now, if joined with ours, I conceive, the two together may become useful for the better reading of the antient classics, and perhaps for modern compositions in our own language.

According to our method of *rhythmical* divisions, by *bars* or *cadences*, and by the *metrical* sub-division of those *cadences* into *sub-duples*, *sub-triples*, or any such mixed fractional numbers as are aliquot parts of the whole *cadence*, there are no words or form of words, but what, by the aforesaid rules and the aid of measured *pauses*, may be reduced to an exact *rhythmus*.

Aristides's division of *times* into *rhythmical* and *non-rhythmical*, I understand as meaning to say as I have done (p. 11. 21. 23. 26.); that is, that *rhythmical* time is only capable of being generically divided either by the even number two, or by the odd number three; but that the numbers seven, eleven, thirteen, seventeen, nineteen, &c. are *non-rhythmical* divisors. And perhaps his *rhythmoides*, or *apparently rhythmical times* may correspond

correſpond with the exception which I have made for the number five in *clauſular diviſions* (page 23.). His ſentence, τούτων δὲ οἱ μὲν στρογγύλοι καλοῦνται, &c. That "ſome of theſe are called *round*, "becauſe they run too faſt; and others, *ſuperabundant*, or over-"meaſure, becauſe by their compoſition of ſounds they move "too ſlow," ſhews that they had not the uſe of marked *bars* and marked *pauſes* for regulating their rhythmical *cadences* as we have. For in the example ſo often repeated,



I take *happineſs* to be, according to Ariſtides's ſenſe, a *round* word, as it runs off the tongue before it reaches the end of the cadence; the vacant time of which, however, is made up by the crotchet pauſe (𝄽), and the *rhythmus* thereby continued without interruption.

The *ſuperabundant* was very likely to happen in Greek in many of their long polyſyllabic compounded words, becauſe their *metrical* proportions of *quantity* were thought to be only *two* and *one*; but in our language, according to our ſyſtem, which admits a much greater variety of *proportional quantities*, I can think of no word not reducible both to *metre* and *rhythmus* in *cadences*.

It ſeems clear, that the Greek *metres* were raiſed both in their muſic and poetry from *ſyllabic feet*; ſo that they could admit of no *quantity* of ſound, longer or ſhorter, than what was (as I

may ſay) the *ſtatutable length* of ſome *ſyllable*, and that ſyllable muſt have been a portion of ſome *legal foot*. So that, though in their *dactylic meaſure*, the *cadences* might have been as equal as if they had been marked by *bars*, and meaſured by a pendulum or ſteps; yet in their *compound* or *mixed meaſures*, the *cadences* were unequal, which plainly ſhews they had not a notion of *bars* like ours, which divide all *rhythmi* into equal *cadences*.

P. 97. § 5. "As to what I have ſaid of time, &c."

Time being a general word of great extent, is uſed by modern muſicians to diſtinguiſh the two modes, *common* and *triple*; next to thoſe it diſtinguiſhes alſo the ſpecies, *allegro*, *adagio*, *largo*, &c. and more particularly minuet, jigg, allemand, ciacone, ſaraband, &c.; therefore having carried the term *time* far enough, for the reſt, it is well to follow the diſtinction made by the latter commentators, by appropriating the term *quantity* to denote the duration or length of a ſingle tone or ſyllable. It is certain the Greeks uſed the word time in muſic, in a manner directly oppoſite to the moderns; for they fixed a minimum or ſhorteſt note as their ſtandard meaſure, which they called *one time*; their next greater was two times, the next three times, &c. But they did not conceive any ſyllable, within the rules of rhythmus and metre, to be of $1\frac{1}{2}$, or $2\frac{1}{2}$, or three times; their Ἡμιόλιόν τε καὶ ἐπίτριτον (that is, ſeſquialterate and ſupertertian), relate only to the diviſion of their *metres* by *arſis* and *theſis*; for example, in a *metre* of five times, giving two to *arſis* and three to *theſis*, or *vice verſâ*: and in a *metre* of ſeven times, giving three to *arſis* and

and four to *theſis*, or *vice verſâ*. Still inſiſting, that for ſyllables, they had only two meaſures; *videlicet*, of *one time*, or of *two times*.

Whereas, when the modern muſicians refer to any thing like a *ſtandard for time*, it is to a *maximum*, which they ſuppoſe may be ſubdivided to infinity by *ſub-duples* or *ſub-triples*.

However, in ſettling a ſtandard for the *metrical quantities* of language, it is moſt proper to adopt the *minimum*, or *ſhorteſt ſyllable*, for that purpoſe, as no ſound in ſpeech can be ſhorter than the ſhorteſt ſyllable; and therefore, in this ſyſtem I have made no mark for any note ſhorter than (|) the *quaver*, which, according to the Greek manner of computing, ſtands for *one time*.

P. 99. § 6. †. "I rather incline to think, that upon the "ſyllable next following the acute, the voice would begin to "fall, and continue falling upon that, and perhaps upon the "next after that, &c."

Your l—p's opinion in this matter is, in general, very right, as you will ſee in the word *happineſs* in my firſt example and many others.

It would require but little practice, with the help of an inſtrument (as directed p. 16.), to be able to mark all the accents of any ſpeech or poem: for, in general, the diſtinction between *acute* and *grave* is ſo obvious, it can ſeldom or never be miſtaken. The only difficulty lies in the *circumflex tones* (either ^ or ˇ); for as they are confined within a ſmall extent, and pronounced exceedingly rapid in the polite tone of our language,

and yet have in themſelves both the ſounds of *acute and grave*; if not accurately attended to, they may paſs for either, though they are, ſimply, neither: therefore, whenever the ear is much puzzled to know whether an accent is *acute* or *grave*, it will be a good rule to ſuſpect it to be a *circumflex* of one or the other ſort. Our Engliſh ſound applied to the vowel U, which in moſt caſes is really a diphthong, as in *you*, *uſe*, *cure*, *pure*, *muſe*, and the like, is always under the *circumflex* ∿ *acuto-grave*. And the Engliſh ſound *I* in the firſt perſon, in *idle*, *iron*, *try*, *fly*, and the like, is always made by a *circumflex* ✓ *grave-acute*.

P. 100. § 7. "When I ſpeak of the accents or tones of the "Greek language, I mean only ſyllabic tones which are appro- "priated to particular ſyllables of each words, according to "certain rules delivered by the grammarians, &c."

When rules are delivered dogmatically as univerſals, without marking the exceptions and exemplifying all the varieties to which they are liable (a matter difficult to do, and very rarely done), they often lead into errors, either by too limited or too looſe a conſtruction. And this, we have great reaſon to think, has been the caſe, in regard to the proſodical rules of the Greek language.

I have no doubt, that the antient Greeks had nearly the ſame ideas annexed to *theſis* and *arſis*, as I have given to *heavy* and *light*; but not having uſed any marks for thoſe expreſſions, is, I believe, the cauſe why *accent*, *quantity*, and *emphaſis*, have been confounded together, as one thing, by the commentators of the middle and latter times.

The

The grammatical rules for fixing the *accents* in all *Greek words* are certainly not followed by the modern Greeks in the pronunciation either of their vulgar or of their antient language; though the learned among them are very correct (under thoſe rules) in marking them in their writings; yet in their ſpeaking (like all other nations), they make a manifeſt difference in the proſody of the ſame ſyllables when in a queſtion, and when in an anſwer, or in other different intentions.

I think there can be no articulated language without *emphaſis*, *accent*, and *quantity*. And any language (if any ſuch there be) which wants the power of diverſifying the application of each of thoſe accidents in all its words, on particular occaſions, muſt be ſo far deficient in the elegance, force, and aptitude of its expreſſions.

The few words, called by the Greeks *enclitics*, had, as we are told, this convenient quality, in ſome degree, by changing and giving up their *accent* to the word they clung to; but ſurely this was not enough.

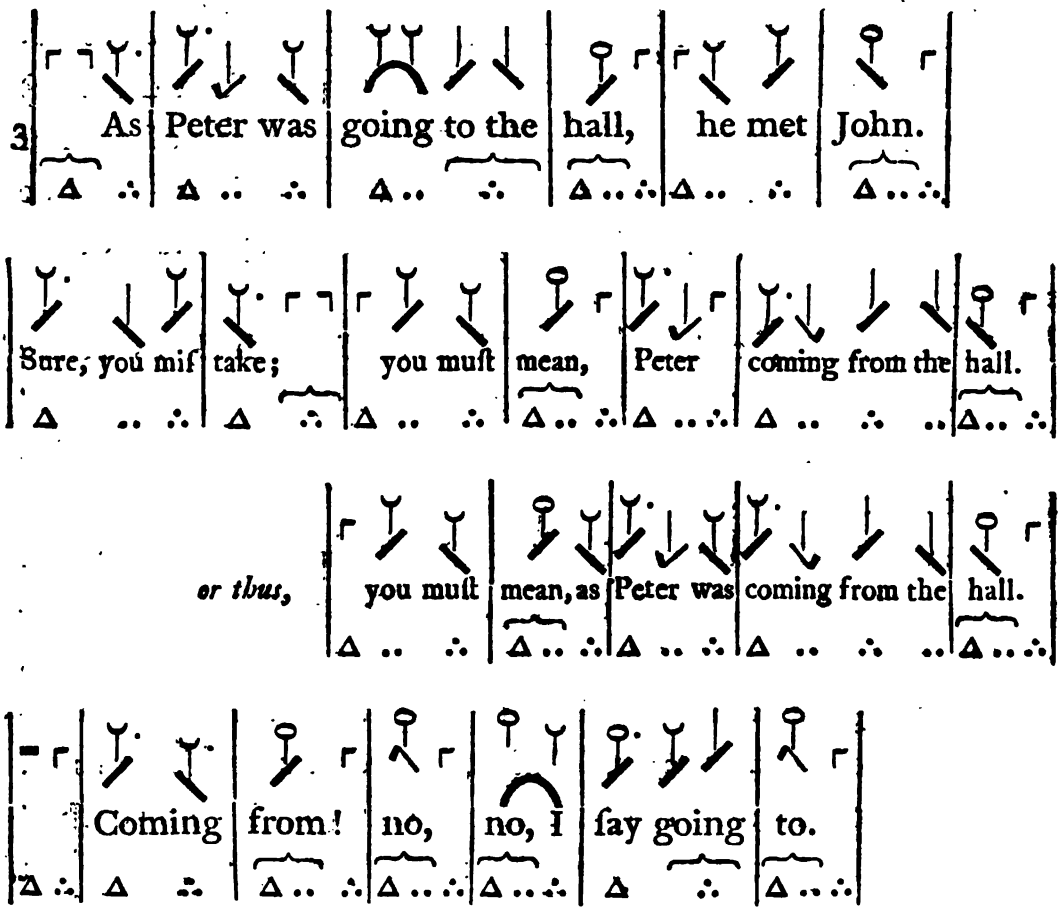
Our *monyſyllables* are much more pliant than their *enclitics*. I cannot recollect one that is not capable of changing to the complexion that will beſt fit the meaſure and intention of the ſpeaker, and aſſuredly this is a perfection in language, which the commentators would fain perſuade us the Greek language had not, by laying down rules that abſolutely excluded it; however, I rather impute this to their errors or neglect, than to real defect in the language.

To elucidate what I have ſaid, I will give a familiar inſtance in our own tongue, to ſhew the utility of changing theſe accidents

of

of ſyllabic expreſſion. In which I ſhall introduce two of our monoſyllables that ſeem moſt obſtinately affected to the *light voize*; notwithſtanding which, they readily ſubmit to the *heavy*, when their poſition and the ſenſe requires it. Theſe are the prepoſitions *to* and *from*.

EXAMPLE.



In this example, the monoſyllable TO is, in the firſt line, *ſhort*, *acute*, and *light*; in the laſt, *long*, *acuto-grave*, and *heavy*.

FROM,

FROM, in the ſecond and third line, is *ſhort*, *acute*, and *light*; in the laſt, *long*, *acute*, and *heavy*.

HALL, in the firſt line, is *long*, *heavy*, and *acute*; in the ſecond and third, *long*, *heavy*, and *grave*.

Here alſo it may be obſerved, that the two ſyllables of the word GOING being joined together by vowels, without the intervention of a conſonant, paſs off almoſt as a monoſyllable, and the word, in regard to its *poize*, is alſo as pliant as a monoſyllable; for in the firſt line it is *heavy*, and in the laſt, *light*.

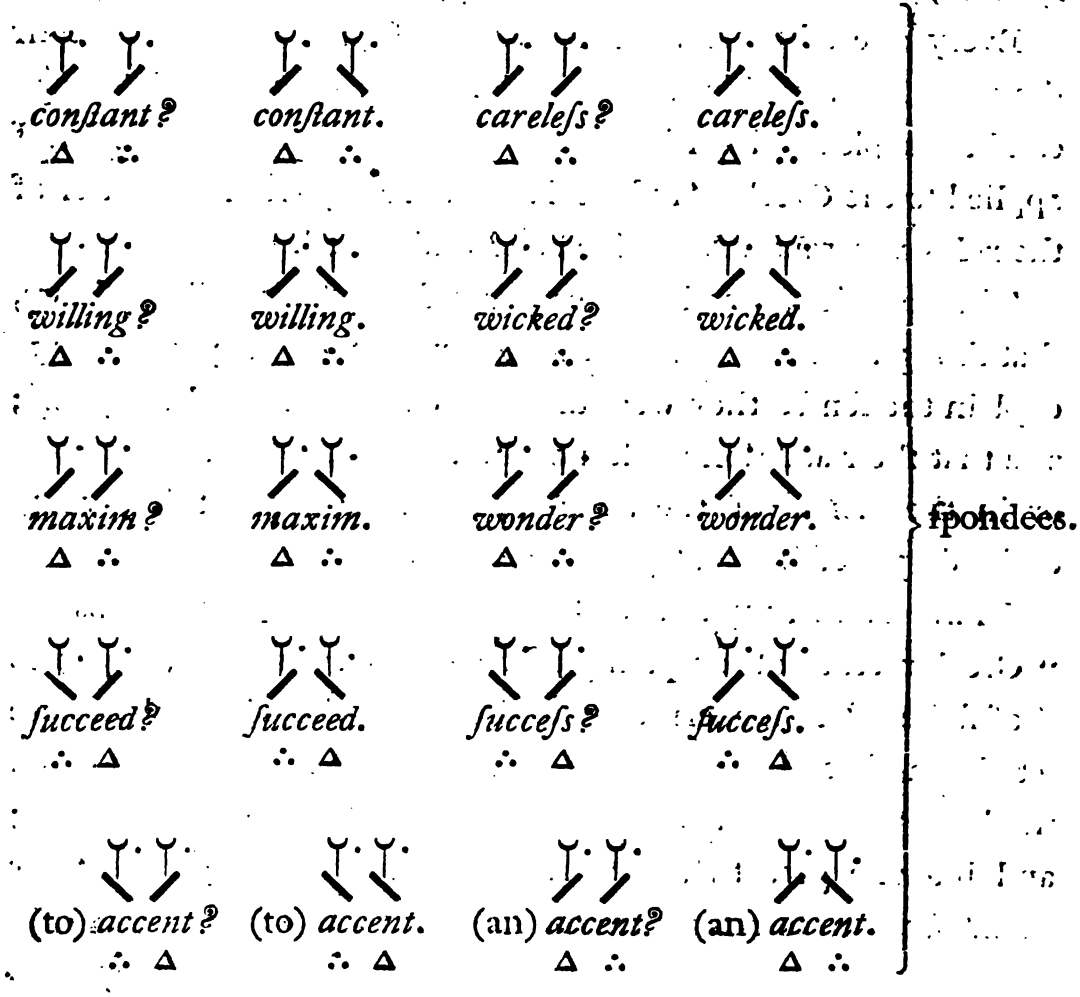
Every one of theſe varieties makes a ſignificant difference in the expreſſion. A ſignificant variety, without which no language can be compleat, either in ſpeaking or in writing; but which, if applied to the Greek, muſt deviate frequently from the letter of the rules as commonly received and underſtood.

The variation, on the latter part of the ſecond line, ſhews, that though the words AS and WAS were not expreſly required to explain the ſenſe, they were uſeful as expletives for the *euphony*; and that their addition made no alteration either in the *rhythmus* or in the *metres* of the *cadences*, ſince their quantities, when omitted, paſſed in ſilent pauſes.

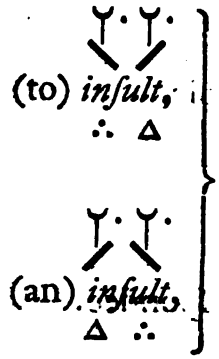
I have ſaid in my anſwer to § 4. p. 128. "That perhaps the "Greek method of compoſing by feet, joined with ours, might be "of ſome uſe in modern compoſitions." In this view I ſhall here ſet down ſeveral Engliſh words, the firſt that occur to me, marking them with my notes of *accent*, *quantity*, and *poize*; and likewiſe give them the names of ſuch *Greek feet* as their *quantities* ſeem to refer them to.

This ſpecimen, I hope, will ſhew that our language has the ſame title to ſyllabic accents, and perhaps as fixed, as thoſe of Greek; for it is not probable, that the *Greek tongue* ſhould have been denied the convenient power of marking the *difference*, between an *interrogative* and a *poſitive* expreſſion, by the change of *accent*.

WORDS MARKED WITH PROPER ACCENT, QUANTITY, AND EMPHASIS.



(to)


(to) *inſult*, ∴ Δ

(an) *inſult*, Δ ∴

} ſpondee.

a bi li ty, choriambic. ∴ Δ ∴

ever, Δ ∴

never, Δ ∴

ſever, Δ ∴

} pyrrhic.

muſic, trochee. Δ ∴

or, *muſic*, ſpondee. Δ ∴

eager, trochee. Δ ∴

compenſate, moloſſus. ∴ Δ ..

eagerly, dactyl. Δ .. ∴

compenſation, choriambus. Δ ∴ Δ ∴

able, trochee. Δ ∴

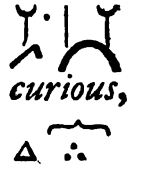
compoſe, iambic. ∴ Δ

compoſition,

compoſition, third epitrite.

va rie ty, choriambic.

wonderfull,

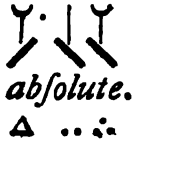


curious, dactyl or ſpondee.

abſolute?

dactyl, or anapæſt *à majore*.

curioſi ty, } iambus and anapæſt *per copulam*.

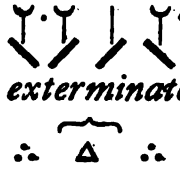


abſolute.

terrify, anapæſt.

impoſſible?

choriambic or



exterminate, choriambic.

impoſſible,

1ſt pæon.

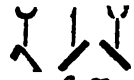
exquiſite, anapæſt.

various, dactyl or ſpondee.

deliberate, choriambic.

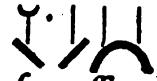
avarice,

avarice, anapæſt.



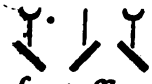
or, *confeſſor*, cretic.

aver, iambus.



ſucceſſion, 1ſt pæon.

average, anapæſt.



ſucceſſor, dactyl.

confeſs, iambus.

or, *ſucceſſor*, cretic.

confeſſion, dactyl.

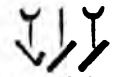
beauty, ſpondee.

or, *confeſſion*, 1ſt pæon.

beautifully, proceleuſmatic.

confeſſor, dactyl.

beautiful, cretic.



conſider, cretic.

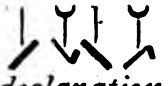
neceſſary, proceleuſmatic.

conſideration, cretic-iambic.

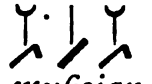
neceſſity, choriambic.

declare, iambus.

muſical, dactyl.



declaration, diambic.



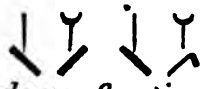
muſician, dactyl.

(to) *demonſtrate*, bacchic.

differ, pyrrhic.

(a) *demonſtrative*, 2d pæon.

defer, iambus.



demonſtration, diambic.

deference, anapæſt.

difference,

difference, anapæſt.

reſpective, (Engliſh) moloſſus. proper

delicate, anapæſt.

reſpective, (Scotch) anapæſt. error

delinquent, bacchic.

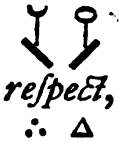
miſer, ſpondee.

(a) *project*, iambus.

miſery, anapæſt.

(to) *project*, ſpondee.

ſpecies, dactyl or ſpondee.



reſpect, (in ſuſpenſe)

ſpecific, dactyl.

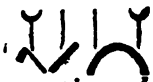
iambics.

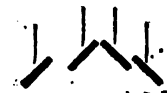
reſpect, (final)

compare, iambus.

compariſon,

comparison, choriambic.


continual, choriambus.


comparable, proceleuſmatic.

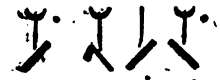
continu | *ation*, dact. and ſpond.

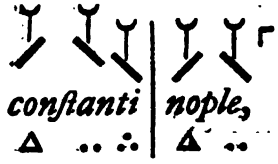
inſtant, ſpondee.

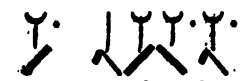
conſtitution, diſ-ſpondee.

inſtantaneous, ſpond. and dact.

conſtituent, choriambus.

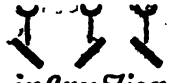

communicate, choriambus.


conſtanti | *nople*, | moloſſus and ſpondee.

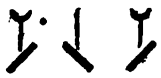

communication, dact. and ſpond.

inſtruct, ſpondee.

continue, cretic.


inſtruction, moloſſus.

inſtrument,



inſtrument, dactyl.

(to) *produce*, iambus.

(the) *produce*, ditto.

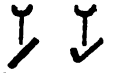
product, ditto.

production, bacchic.

ſyllable, anapæſt.

ſyllabic, dactyl.

(to) *frequent*,



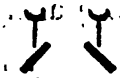
(adject.) *frequent*,

} ſpondee.

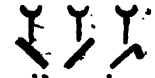
inſpire, iambus.

inſpiration, diſ-ſpondee.

or, *inſpiration*, ionicus *à minore*.



vibrate, ſpondee.

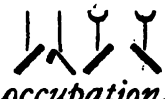


vibration, moloſſus.

occupy.

occupy, dactyl.

repetition, proceleuſmatic.



occupation, ionicus *à minore*.

or, *repetition*, diambic.

or, *occupation*, diambic.

obdurate, anapæſt, or with the pauſe ionicus *à minore*.

or thus, according to Milton, P. L. b. I. line 58.

repeat, iambus.

obdurate, amphibrachys.

The POIZE of ſyllables is the moſt determined accident in our language.

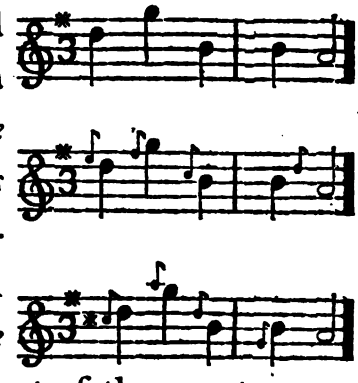
QUANTITY (or the *long* and *ſhort*) is occaſionally varied, more or leſs, in all words that may be ſpoken, either in common or in triple meaſure, which is probably derived from our language having four times as many different quantities as the Greeks had rules for *.

The

* The Greeks gave rules for the long quantity equal to two times, and the ſhort quantity equal to one time. Only two proportions in all. The Engliſh language has at leaſt eight different

The ACCENTS muſt always be liable to be changed according to the poſition of words, whether in *queſtion* or in *anſwer*, in a *ſuſpended* or in a *final ſenſe*.

Beſides theſe neceſſary licences of variation, there is alſo a manner of *gracing* the *tones ad libitum*, as in ſinging; by the uſe of what the Italian muſicians call the *appoggiatura*, or *ſupporter*; which is a little (as it were ſuperfluous) note, that the ſinger introduces, to ſlide up to, or down to, the real preſcribed note of the ſong, and therefore might be called an *inſinuator*. This *appoggiatura* being a grace *ad libitum*, the ſinger varies it in different ways at different times in ſinging the ſame tune. For example:



The upper line ſhews the *real* preſcribed *notes* of the tune; the middle and bottom lines have exactly the ſame *notes* in *large* characters, beſides the little *appoggiaturas* or inſinuating notes, in two different manners; and that there ſhould be no breach in the meaſure, the *quantities* of theſe *little notes*, be they more or leſs, are to be *ſtolen* out of the *great* ones.

different proportions of quantity; videlicet,

𝅘𝅥 = 1; 𝅘𝅥· = 1½; 𝅘𝅥𝅮 = 2; 𝅘𝅥𝅮· = 3; 𝅘𝅥𝅯 = 4; 𝅘𝅥𝅯· = 6; 𝅘𝅥𝅰 = 8; 𝅘𝅥𝅰· = 12.

Or thus,

𝅘𝅥 = 1; 𝅘𝅥· = 1½; 𝅘𝅥𝅮 = 2; 𝅘𝅥 + 𝅘𝅥· = 2½; 𝅘𝅥𝅮· = 3; 𝅘𝅥𝅮 + 𝅘𝅥· = 3½; 𝅘𝅥𝅯 = 4; 𝅘𝅥𝅮 + 𝅘𝅥𝅮· = 5; 𝅘𝅥𝅯· = 6; 𝅘𝅥𝅮 + 𝅘𝅥𝅮 + 𝅘𝅥𝅮· = 7; 𝅘𝅥𝅰 = 8, &c.

For all theſe and more different proportions of time are employed either in ſyllables or pauſes. And whatever is either taken from, or added to, the pauſes, is either given to, or taken from, the ſyllables; ſo that all theſe various proportions may be neceſſary in well meaſured languages.

So in *ſpeech*, inſtead of a plain *acute*, one may uſe a little *circumflexed grave-acute*, thus ✓, or ſometimes *acuto-grave*, thus ↗; and ſometimes, inſtead of a plain *grave*, thus ↖, or thus ↘.

I make this remark in order to ſhew, that different ſpeakers, or the ſame ſpeaker at different times, may all be eſſentially in the ſame *accentual tones*, though a little diſguiſed by the uſe of graces or *appoggiaturas*; that is, like muſicians ſeverally playing the ſame air, though ſome grace it with variations, while others play only the plain notes.

Many of our words, eſpecially thoſe which conſiſt of ſyllables joined by vowels, without the intervention of a conſonant, may be pronounced either in two or in three ſyllables, and conſequently may be either *dactyl* or *ſpondee*, as *various*, *curious*, *ſpecies*, in the foregoing liſt of words. Others alſo may be rated either as *choriambics* or firſt *pæons*, as *impoſſible*, having the firſt

ſyllable longeſt, and the other three, though of different quantities, all ſhorter than the firſt, may be conſidered as a firſt pæon; but if written thus, *impoſſible*, it will be a choriambus. Now to

note it under the Greek deſcription of proportionate quantities, it could only be marked in this latter manner, ſince they only admitted their longeſt ſyllables to be valued as double to the ſhort ones; but in the firſt manner of noting this word, the firſt ſyllable is in the proportion of three, the ſecond of one, the third of one, and the fourth of two.

This, however, is a minuteneſs, and I may ſay an accuracy, which the Greeks did not enter into, though they knew their ſyllables were *long* and *longer*, *ſhort* and *ſhorter*. And yet, in our method of dividing time, it is juſt as eaſy to be correct in marking every ſyllable to its true and juſt *quantity*, as it would be to follow the Greek method of rating *quantities* as equal, which they allowed at the ſame time were not equal.

In the foregoing liſt of words it will be ſeen, that the ſyllables in ſome *verbs* are of a different POIZE from the ſame ſyllable in the kindred *noun*. This uſeful diſtinction is, I believe, not of very long ſtanding. I remember when it was in fewer words than it is now; and, I think, it is a good deal in the power of the learned, by art, to make it almoſt, if not quite, general.

P. 100. § 7. || "As to the variety of *loud* and *ſoft*, it muſt "have been in their language as well as ours; but it was not "affected to *ſyllables*, as with us, but belonged to *words* or "*ſentences*."

I know of no ſyllables in our language affected to *loud* or *ſoft* otherways than as the nature of the ſubject in diſcourſe may occaſionally require; and then aſſuredly it will be applied to whole *words* or *ſentences*. I have taken ſome pains in ſundry parts of my eſſay (p. 23. 29, 30.), and in my former obſervations (p. 88.), to ſhew, that heavy △ and light ∴ being obſtinately and periodically fixed, are affections quite different from loud and ſoft; for no ſentence can be pronounced without diſtinguiſhing the *poize* of ſyllables; whereas a whole narrative or reaſoning diſcourſe may paſs without any variation of force

reſpecting loud and ſoft (vide p. 47. Mr. Garrick's manner of delivering *To be* or *not to be)*.

P. 100. § 8. "As to what they called the *rhythm* of their "language, which was compoſed of the *quantity of ſyllables*, "&c."

I underſtand that the Greek *rhythmus* was compoſed of *metres*; that *metres* conſiſted of *ſingle* or *copulated feet*; and that feet were compoſed of ſyllables, according to their quantities, long or ſhort: and therefore, that the buſineſs of *rhythmus*, in groſs, went no farther than to number the *metres*; and that it was the office of theſe latter to regulate *feet* and their *quantities*, in detail.

The Greek ideas of the duration of ſound were derived from the actual lengths of their ſyllables. The ſhorteſt ſyllable was their ſtandard for meaſuring all their other ſounds. This ſtandard was ſo much an object of immediate ſenſe, that when they heard no articulate ſounds, they ſeem to have had no rule or ſtandard for meaſuring ſilence beyond the length of one ſyllable; and this happened more particularly, becauſe their *rhythmical diviſions* or *metres* always embraced a whole *foot* at leaſt. And their *feet* being of various and *varying* lengths, their rhythmical diviſions could never have been generally compriſed, as ours are, within the periodical ſwings of a pendulum, or the equality of ſteps, which enables us to meaſure ſilences as accurately as ſounds. But alſo from the ſame cauſe, the unequal length of their *rhythmical diviſions*, they were unable to make an accurate meaſurement of ſyllables, and therefore were content

to

to let them paſs as if they were always in the proportion of two to one, though they knew very well they were otherways. Whereas our *rhythmical diviſions*, or *cadences*, conſiſting either of ſounds or ſilences, being equalized by a pendulum or by our ſteps, enables us to compare and compute the proportions both of ſounds and ſilences to a great exactneſs.

P. 103. § 9. ** "But our accents differ from the Greek in "two material reſpects. Firſt, they are not appropriated to "particular ſyllables of a word; but are laid upon different "ſyllables, according to the fancy of the ſpeaker, or rather as "it happens, &c."

I ſuppoſe there was a time when the Greeks had no rules either for *punctuation* or *accentuation* in their language, when perhaps the invention or the practicability of ſuch rules were not thought to be poſſible, or to be uſeful if they were; nor, when they were firſt introduced, was it probably foreſeen, to what perfection, by their aſſiſtance, their language might arrive. The foregoing liſt of words, *poized*, *meaſured*, and *accented*, ſhews that our language is as determined as the Greek, to have fixed accents. It is not in the indeciſive uſe of thoſe properties that its imperfection lies. Time, aided by learned men with muſical ears, may perhaps rub off ſome of its unneceſſary, uncouth conſonants.

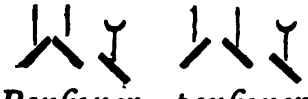
As to the extent of our ſlides, ſo far from being generally leſs than a fifth, I obſerve, the common error is the other way; for there are few people that, without great attention, can confine themſelves to ſuch narrow bounds.

P. 104.

P. 104. § 9. note *(d)*. " Relative to this there is a remarkable " ſtory.——Demoſthenes, in aſking the queſtion of the judges, " whether Æſchines was the friend or the hireling [μίσθωτος] of
∴ .. Δ
" Alexander, barbarized on purpoſe, by laying the accent upon " the laſt ſyllable inſtead of the firſt, &c."

To ſhew the poſſibility of a ſimilar inſtance in our language, let us ſuppoſe a patriot, in a popular aſſembly, ſaying, " Sir, I " would aſk, whether we ought to look upon this peace-making " miniſter as the diſintereſted friend of mankind, or the

" *penſionaire* of our rivals?" To which the ſhouts of the aſſembly
Δ ∴ Δ
would probably anſwer *rapidly* in plain Engliſh pronunciation,



" *Penſioner, penſioner.*" From which, I think, no other gram-
Δ .. ∴ Δ .. ∴
matical or critical conſequence could be juſtly drawn, except that the patriot had ſlily affected a Galliciſm in the pronunciation of a word, which, independent of * accentuation, was the ſame in both languages.

* Here, for want of a better word, I put ACCENTUATION, as a general term to include *accent, quantity,* and *poize.*

P. 105. § 9. †† "Upon the whole, therefore, I am of "opinion, that very little can be made of the accents of our lan- "guage; and that to obſerve them at all is more a matter of "curioſity than utility."

If we have no accents in our language, our diſcourſe muſt be monotonous; but, I thought, it was proved (p. 15.), that it was not monotonous, not even on a ſingle ſyllable. Or if it be admitted that we have accents, but that they are uſeleſs, vague, and arbitrary; then any provincial clown may accent his words as properly as Mr. Garrick.

But if it be admitted, that a change of accent may alter the ſenſe of an expreſſion (vide *interrogative* and *poſitive*, p. 136.); and that Mr. Garrick may accent his words with more grace and ſignificant propriety than a clown, it ſhould ſeem that a method of accenting words and ſentences, as pronounced by the moſt correct ſpeakers, ought to promiſe ſome future utility.

I hope theſe additional explanations, together with a review of the whole treatiſe, which your l—p will find now more enlarged.

enlarged, and more correct than the ſketches of laſt year, will give you reaſon to alter your opinion.

We have a recent example of the powerful effects of muſical rhythmus in the improvement of an art, with which, in the eyes of moderns, muſic was as little connected as with language.

Thirty years ago, military men conſidered muſic in no other light than as an amuſement of parade to their corps; when one officer of uncommon genius, who ſtill lives the ornament of his profeſſion, began to uſe it as an engine of diſcipline, by engaging the minds of a body of men, through the force of melody, to attend to one thing; and after having ſo attached their attention by their ears, then to make them perform all their motions and evolutions under the inſtinctive power of whatever rhythmus he had preſcribed to his muſicians. It required no leſs than the unremitting perſeverance of this able officer to ſtem the prejudices of vulgar minds againſt what appeared to them a puerile and viſionary innovation. A few years, however, convinced the moſt obſtinate; and ever ſince the commencement of the late war, not only the Britiſh regulars, but the militia alſo, perform their manœuvres and evolutions under the influence of melody and rhythmus, as well as the antient Greeks. Ariſtides ſays (lib. II. Meib. vol. 2d. p. 71.): Ἐν τε τοῖς πολέμοις, ἐν οἷς μάλιϛα εὐδοκίμησε ἡ εὐδοκιμεῖ, προσθήσω δὲ ἡ εὐδοκιμοίη, τὴν μὲν καθ' ὑπερβάλλην τῶν τακτικῶν μελέτην, ὡς διὰ μουσικῆς ποιεῖται, τί δεῖ λέγειν; πᾶσι γὰρ δήπου ταῦτα φανερά· ἀλλ' ὃ τοῖς πλείσοις ἄδηλον, ἐν αὐτοῖς τοῖς ἀγῶσι, ἡ τοῖς κινδύνοις, τὰ μὲν διὰ λόγων πολλάκις ἀποδοκιμάζει παραγγέλματα, ὡς βλάψοντα εἰ τοῖς ὁμοφώνοις τῶν πολεμίων διαγνωσθείη· διὰ μουσικῆς δὲ ποιεῖται τὰ σύμβολα· ὄργανον

ὄργανον μὲν Ἀρήϊόν τε, καὶ καταπληκτικὸν μεταχειριζομένη τὴν σάλπιγγα ἑκάστῳ δὲ παρεγγυήματι μέρος ἴδιον ἀφορίζουσα. Ἐπιδρομῆς οὖν τῆς κατὰ μέτωπον καὶ ἐφόδου τῆς κατὰ κέρας ἰδιάζοντα κατατέτακται μέλη· καὶ ἀνακλητικὸν ἕτερον· ἐξελίξεών τε τῶν ἐπ' Ἀσπίδα ἢ ἐπὶ δόρυ πάλιν ἑκάστης ἴδια· καὶ πάντα οὕτως ἐφεξῆς περαίνει τὰ σοφίσματα, συμβόλοις τοῖς μὲν πολεμίοις ἀδήλοις, τοῖς δὲ φιλίοις σαφεστάτοις τὲ καὶ δι' εὐχερείας γινωσκομένοις. Οὐ γὰρ κατὰ μέρος τούτων διακούουσιν, ἀλλ' ἠχῇ μιᾷ τὸ σύμπαν ἕπεται σύνταγμα.

"Alſo in war, it was, and is, in the greateſt eſtimation; and "I may add, that ſo it ever will be; of the pyrrhic exerciſe in "tactics, which is performed by muſic, what need I ſpeak? "Though it is openly ſeen by all, yet this (part) is from many "concealed; that, in engagements and hazardous enterprizes, "it often diſapproves of giving verbal orders, from the danger "of diſcovering them to the enemy, if they ſhould be of the "ſame tongue; therefore it gives ſymbolic ſigns by muſic, mak-"ing uſe of the trumpet, a martial and alarming inſtrument, "and appropriating a peculiar piece (as a ſignal) for every dif-"ferent (order or) admonition. So for a charge in front, and "for an attack in flank, particular tunes are appointed; and "another for the retreat. Again, when they are to turn to the "left or to the right, there is a different air for each. And ſo "for the reſt, it performs them all by ſignals unknown to the "enemy; but to their friends moſt manifeſt and intelligible. "Not (waiting) to be heard from man to man, but (warned) "by one ſound, the whole regiment moves on together."

As I have cited the whole paſſage in the original Greek, it will not be ſuſpected that I have copied this from the diſcipline of

our light cavalry, among whom, it muſt be confeſſed, this pyrrhic exerciſe ſeems to be thoroughly eſtabliſhed. But if any one thinks it was much more excellently performed by ancient Greeks than by modern Britons, he may uſe his endeavours to prove that fact as well as he can, without taking away from the preſent profeſſors of the art, the merit which they really have in improving our tactics. In like manner, I would intreat all paſſionate lovers of the *Greek* language, to content themſelves with admiring the elegance of their miſtreſs's dreſs;—how gracefully ſhe *lengthened* or *ſhortened* her robes;—where ſhe pinned her *accent*;—and how ſhe *poized* her *emphaſis*. But why muſt they attempt to ſtrip our poor *mother tongue* of thoſe neceſſary parts of her cloathing, to which ſhe has as natural a right as the *Grecian lady*? The native rudeneſs of her ſhape, and the hitherto neglect of her education, were not her faults, but her misfortunes; which it is the duty of her learned ſons to endeavour, rather to correct, by inſinuating arts and gentle admonitions, than to diſpute her legal rights, and to diſparage her by humiliating compariſons.

P. 105. § 10. "As to the rhythm of it, I think it muſt conſiſt "in one or other, or of all the four following things; the quan- "tities of the ſyllables; the variety of loud and ſoft; the pauſes; "and laſtly, your diviſions into bars, &c."

In my anſwer to your lordſhip's former remarks, I certainly pointed out in manner of a demonſtration (ſee p. 87.) that *cadence* being *emphatically* divided into the *heavy* and the *light*, was the ONLY *eſſential* governing power of *rhythmus*.

Quantity

Quantity, which is only ſubſervient to *metre*; or, as I may ſay, to the *metrical* diviſion of *cadence*, has no more to do in the definition of *rhythmus*, than a cloſet has to do in that of a houſe, which may be either as a barn, without any interior diviſion, or as a church with a hundred pews, or as a dwelling-houſe, divided according to the conveniency of the maſter: therefore, the *eſſence* of *rhythmus* does not lie in *quantity*. Nor in *loud* and *ſoft*; for a whole diſcourſe may paſs without any ſuch variety (ſee remark on Mr. Garrick's ſpeech in Hamlet, p. 47.).

Nor in *pauſes*, which are only as portions, or a portion, of *quantity*, not employed in ſound, but in a ſilence, like an empty room in a houſe, or a vacant houſe in a ſtreet.

As to *bars*, though I have frequently made uſe of the word as ſynonymous with *cadence*, in order to be the better underſtood by muſicians; yet, I muſt own, it was an error againſt preciſion, for which I hope I ſhall be excuſed by philoſophers; who will perceive, that a *bar*, properly ſpeaking, is only the graphical mark of the beginnings and endings, or of the boundaries, of *cadence:* whereas *cadence* itſelf is an eſſence, co-exiſting with articulate ſound, the ſubject both of ſenſe and intellect, independent of any mark on paper: and in this ſenſe, *bars*, as the typical marks of *cadence*, may figuratively be ſaid to be the eſſential or conſtituent parts of *rhythmus*; which I would have always underſtood to be an inſtinctive ſenſe and idea of dividing the duration of all ſounds and motions, by an equal periodical pulſation, like the oſcillations or ſwings of a pendulum.

P. 106. § 11. " As to quantity, though we have undoubtedly " ſome ſyllables in our language much longer than others; yet I " have always been of opinion, that it made no part of the " rhythm of our language; and that it was a vain attempt to " endeavour to reduce our compoſitions to metrical feet, &c."

RHYTHMUS takes notice of no *quantity* leſs than that of a whole CADENCE. The ſeveral examples which I have ſet, with the notes of *accent*, *quantity*, and *poize*, are as ſtrong proofs as any we have from the Greeks, that our compoſitions are reducible both to *metrical cadences* and *feet*.

A perſon not initiated in the practice of muſic will not eaſily perceive the difference in *quantity* between *crotchets* and *quavers*; nevertheleſs, their proportion to each other is as two to one; much leſs will ſuch a perſon be able to diſtinguiſh the difference between the *ſpecked crotchet* and the *plain crotchet*, which are to each other as three to two. But notwithſtanding this want of diſtinction in a perſon unpractiſed in the art, the art itſelf is perfect, and thoſe who are verſed in it find no difficulty to diſtinguiſh and evaluate notes ſo minute as twenty-four or thirty-two to a ſecond of time. It would be very unjuſt to ſay there could be no diſtinct power of deſcription in the language of Japan, becauſe I did not underſtand it, and that all their words ſeemed to my ears to ſound exactly alike. Your lordſhip has well proved, that language is an art; but it is an art that we learn (to ſpeak in the vulgar phraſe) very naturally; that is, by *rote*. Many people learn muſic nearly in the ſame manner, eſpecially ſinging; and both thoſe who talk by *rote*, and thoſe

who ſing by *rote*, are often proficients in practice, without knowing that thoſe arts are capable of rules and of very ſubtil analyzation, any more than a child of five years old comprehends, or can explain, how he ſtands and walks. All the languages in modern Europe have a plain traditional deſcent from thoſe of two or three thouſand years ago. The organs of mankind, their faculties, and their aptitudes, are ſtill the ſame. The chain of communication from Ariſtotle to your l—p conſiſts only of forty links of about fifty years for each. What ground have we to ſuppoſe, that thoſe neceſſary materials of language, *accent*, *quantity*, and *poize*, ſo remarkably cultivated by the Greeks, ſhould be loſt in ſo ſhort a paſſage, as through a line of forty lives? Inſtead of loſing, we might have acquired more properties, if language had been capable of more than what we have; ſince it is almoſt clear, that ours is a compound of all that exiſted within the extent of the Greek, Roman, and Gothic empires.

Our pedeſtrian performers on the harp, pipe, and fiddle, are ſeldom farther advanced in the literate art of muſic, than Europe is in the muſical part of language; that is, unconſcious of notes or any ſcientific method, they are all talking and playing by *rote* and by *ear*, or, in the more vulgar phraſe, by *air*.

There was a time when the Greeks, in regard to their language, were in the ſame ſituation; for we are told, *accentual* notes were not uſed by them till long after the days of *Homer*.

Now when an unlettered harper or piper, though perhaps of extenſive fancy and great execution, meets with an inferior player poſſeſſed of the art by notes, it humbles the pride of his

his native talent, and he ſubmits to the lettered man as his maſter.

This, then, is the ſtate of the art between theſe two men: we will ſuppoſe the ignorant player to be the beſt performer, but that he conceives not the poſſibility of reducing his muſical ideas to rules of art, or of communicating them to others by words or writing; while the other, by ſetting down all the wild notes of the unlettered man, convinces *even him*, that the rules exiſted,

∴ Δ

although *he* knew them not.

Δ

P. 108. § 14. "As to our verſe, there is one part of its "rhythm which every body perceives; and that is the equal "length of the verſes. That ariſes from their conſiſting of the "ſame number of ſyllables; ten, for example, in our hexameter "verſe: nor can this be diſpenſed with."

The lengths of verſes or lines of poetry are no neceſſary conſtituent part of *rhythmus*; for though every line ſhould be compoſed of regular *metres* or *cadences*, yet the *rhythmus* will be good, whether the number of *cadences* in each line are equalized or not, as in the ſpecies of poems called *Odes*. But a line may conſiſt of *ten ſyllables*, which, for want of the proper *poize* or the proper *quantities*, cannot be reduced to *metrccal cadences* without great aſſiſtance from pauſes, or changing the poſition of the words, and of courſe will not be a *rhythmical verſe*.

As inſtances of this, I will here give ſome lines from the firſt book of Milton's Paradiſe Loſt, which aſſuredly want the

the aſſiſtance I have mentioned, to make them rhythmical verſes.

Line.

122. Irrecon | cileable | to | our | grand | foe.

159. To | do aught | good, | never will | be our | taſk.

Or thus, tranſpoſe NEVER,

To | do aught | good, will | never | be our | taſk.

160. As | being | the con | trary | to | his high | will.

But in modern language, this method of pronouncing CONTRARY

∴ Δ ∴

is only uſed among vulgar people; therefore it ſhould be thus:

As | being | the | contrary | to his | high | will.

248. Whom | reaſon | hath | equall'd, | force hath | made ſu | preme.

402. His | temple | right a | gainſt | the | temple | of | God.

406.

406. Next Chemos, the ob ſcene dread of Moab's ſons.

452. Of Thammuz yearly wounded; the love- tale.

470. He alſo a gainſt the houſe of God was bold.

472. Ahaz, his ſottiſh conqueror, whom he drew.

490. Belial came laſt, than whom a ſpirit more lewd.

499. Of riot aſ cends a bove their loftieſt towers.

509. Gods, yet con feſſed later than heaven and earth.

554. De liberate valour breath'd, firm and un mov'd.

558. Anguiſh, and doubt, and fears, and ſorrow, and pain.

562.

562. Their painful ſteps o'er the burnt ſoil: and now.

584. Da maſco, or Mo rocco, or Trebi ſond.

592. All her o riginal brightneſs; nor ap peared.

594. Of glory ob ſcured: as when the ſun new riſen.

622. O! myriads of im mortal ſpirits! O! powers.

632. That all theſe pu iſſant legions; whoſe ex ile.

682. The riches of heaven's pavement trodden gold.

704. Severing each kind, and ſcumm'd the bullion droſs.

Or, Sever'd each kind, &c.

710. A non, out of the earth a fabric huge.

735. And ſat as princes, whom the ſu preme king.

737. Each in his hierarchy the orders bright.

753. Of ſovereign power, with awful ceremony,

756. At Pande monium, the high capital.

758. From every band, and ſquared regiment.

Meaſured lines of whatever lengths, are, or may be, what I call *rhythmical clauſes*; and are otherwiſe diſtinguiſhed both in antient and modern language by the names of *hexametres*, *pentametres*, *tetrametres*, &c. If it were not for the rhymes in modern poetry, the ear would never diſcover the ends of verſes, when properly pronounced; becauſe the *rhythmus* never ſtops, not even at * pauſes, which would be tireſome and offenſive if we

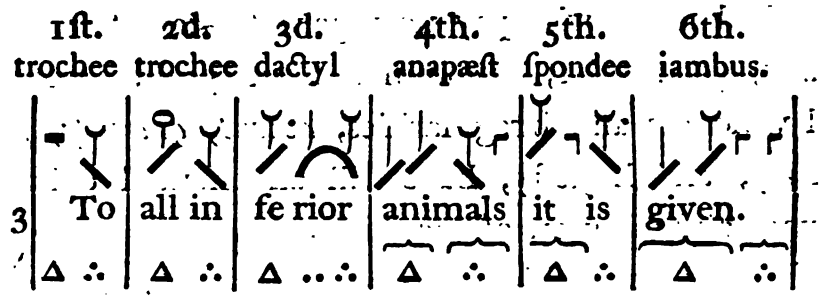
* For though there is a diſcontinuance of ſound, the rhythmus is continued to the end of the piece; and by that continuance every *pauſe* is meaſured.

always

always found them at equal and periodical diſtances; and hence it is, that the cæſure is never offenſive in blank verſe (ſee lines from Milton, p. 77.). If the *octometres*, which I have given (p. 80, 81.) from the *Æneid* and *Iliad*, are read by my notes, the ear will not diſcover the ends of the lines by an equality of periods.

Our language which (to ſpeak according to the Greek proſody) abounds with *iambics*, *trochees*, *ſpondees*, *dactyls*, and *anapæſts*, makes agreeable *hexametres* with five cadences of words, and the quantity of one more left for pauſes.

But the preciſe number of TEN ſyllables are not always the neceſſary complement of the five *cadences* of words; for if there are dactylic feet, the number of ſyllables may be increaſed without any injury to the meaſure. As for example,



A *minim reſt* or ſilence, together with the ſyllable TO, makes the firſt cadence a *trochee*. In the fourth cadence, the word ANIMALS, by itſelf, is an *anapæſt*; but to give a denomination to the whole cadence, which includes a *reſt* or ſilence of a *crotchet*, it ſhould be called an *ionicus à minore*. The word GIVEN in the ſixth cadence is an iambus; but to give a denomination to the

whole cadence, which has a *trochee* in ſilence, we muſt call it an antiſpaſt.

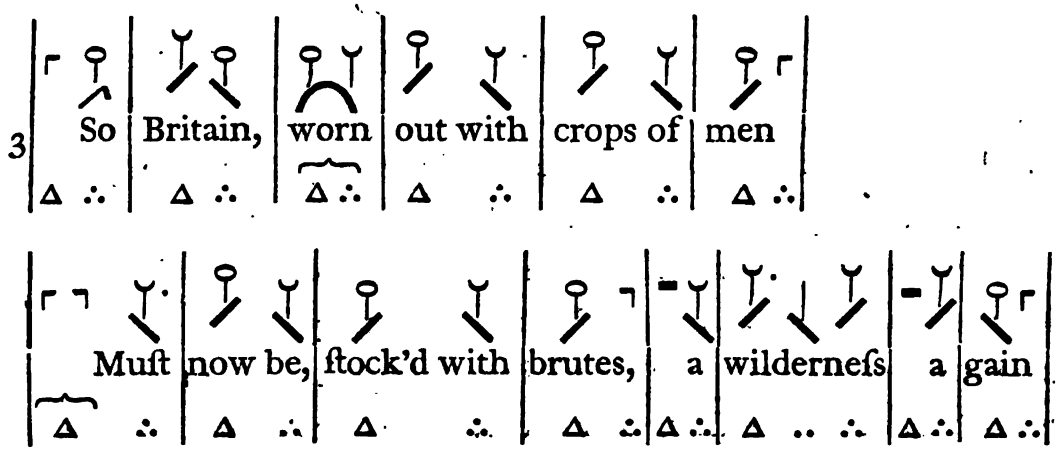
The above line, if read as noted, is a good *hexametre*, not *alexandrine*, and yet has THIRTEEN ſyllables. And as a proof that our language has ſyllables affected to *quantity* as well as to *accent* and *poize*, the word ANIMALS, though of three ſyllables, was not long enough to make up the meaſure of the *cadence* without the *crotchet reſt* which follows it; and the monoſyllable ALL in the *ſecond cadence* is exactly as long as the three ſyllables of ANIMALS. Again, the monoſyllable IT in the *fifth cadence* was not long enough to ſtand for half the *ſpondee*, without the aid of the *quaver reſt* which follows it.

If authorities can be quoted againſt theſe opinions, to ſhew, for example, that IT may be *long* and ALL *ſhort*, we muſt be obliged to acknowledge, we have many examples of bad writers, and bad readers, and bad men, who pay no regard to *accent*, *quantity*, *poize*, decency, good order, or common honeſty; but, notwithſtanding all violences and irregularities, *accent*, *quantity*, *poize*, order, decency, and honeſty, have ſtill an eſſential exiſtence, in the language and manners of mankind.

Several of our monoſyllables, ſuch as *our*, *hour*, *torne*, *worn*, *borne*, and the like, are ſo long as that any one of them with eight other ſyllables will make an unexceptionable *hexametre* line. However, theſe long ſyllables ſo employed have evidently the effect, and nearly the ſame ſound, as two ſyllables, though in other lines they can be ſounded as mere monoſyllables.

EXAMPLE.

EXAMPLE OF A LINE OF NINE SYLLABLES IN SIX CADENCES, COUPLED WITH AN ALEXANDRINE OF EIGHT CADENCES.



P. 109. § 15. "The mixture of loud and ſoft.——This is "ſo eſſential to our verſe, that if the ſenſe require that an "emphaſis ſhould be laid upon the ſoft ſyllable it evidently mars "the verſe, &c."

In this obſervation, two things, diſtinct in their nature, ſeem to be confounded together, *poize* and *force*.

Loudneſs of ſpeech, whether on ſyllables, words, or ſentences, muſt always be *ad libitum*, and is therefore an *accident* different from, and independent of, *emphaſis* or the Δ *heavy poize* of a ſyllable, which is never *ad libitum*, but poſitively fixed in all words, except monoſyllables. For if *loudneſs* be required on a particular word or ſentence, it ſhould continue uniformly on all and every one of the ſyllables of that word or ſentence; whereas *emphaſis* or the Δ *heavy poize* is confined to a ſingle ſyllable, or to

half

half *a cadence* at moſt, the next ſyllable or next *half cadence* requiring abſolutely the *unemphatic* or ∴ *light poize*. We have

∴ Δ

proved by a clear example (ſee p. 88. *my dear*), that the Δ *heavy*

" "

ſyllable may be (') *ſoft*, and the ∴ *light* ſyllable (˛) *loud*.

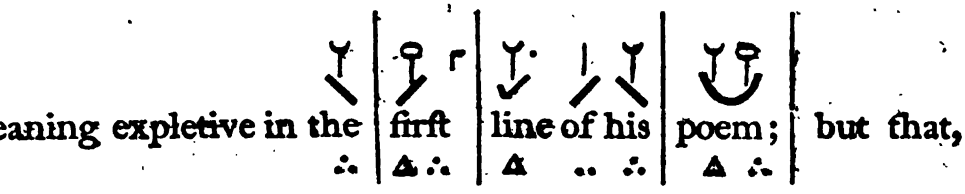
Now all our *polyſyllables*, except thoſe which may be contracted into *monoſyllables*, have their *poize*, for the moſt part, unalterably *fixed*; ſo that wherever they are employed in poetry or proſe, whether intended to be ſpoken *loud* or *ſoft*, the words ſhould be ſo arranged, that they may be pronounced, without violence, according to their proper *poize*. And a writer muſt have but little ſkill or a bad ear, who cannot always affect this, ſince almoſt all the *monoſyllables*, with which our language abounds, are ſo *pliant* as to ſubmit, according as the caſe may require, to either the ∴ *light*, or Δ the *heavy*. But the words SOIL, TOIL, and ſome others ſeem abſolutely heavy; for which an exception ſhould have been made in p. 133.

I obſerve your l——p thinks the word *firſt*, in the firſt line of the Paradiſe Loſt, ſhould be read (∴) *light*, which I have marked Δ *heavy*. As it is not my intention in this treatiſe, to decide magiſterially on the certain pronounciation of any word, which, in the ſeveral parts of this iſland, may be underſtood to be the ſame, though very differently ſounded, I will not inſiſt on the rectitude of the expreſſion which I have applied to that or any other ſyllable; my deſign being principally to ſhew, that all the neceſſary expreſſions, or accidents of elocution, may be reduced to rule, and committed to writing, by theſe legible ſymbols.

However,

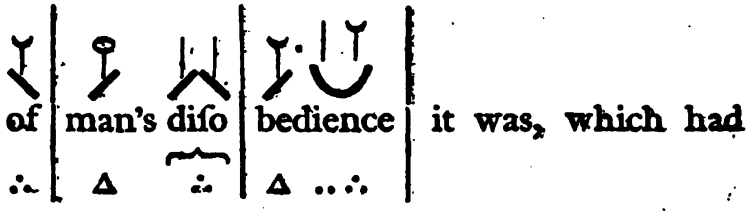
However, if my judgement was erroneous in the above mentioned inſtance, I will juſt mention what led me into it.

I thought ſo great a poet as Milton would not have put an

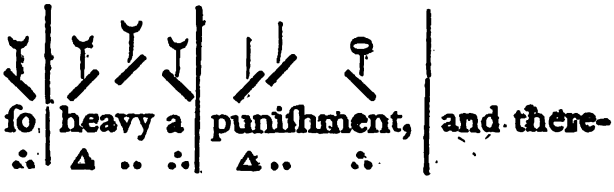


unmeaning expletive in the | firſt | line of his | poem; | but that,

on the contrary, he meant to point out *emphatically (not loudly)*



what particular act of | man's diſo | bedience | it was, which had



drawn on him and his race ſo | heavy a | puniſhment, | and there-

fore I marked it, of | man's | firſt diſo | bedience |; neither do I

ſee any reaſon for bringing the accidents attending the ſyllables in the firſt line of a diſtich to tally numerically with thoſe of the ſecond: for in that caſe, the cæſure muſt always be in the ſame periods of both lines, which your l—p juſtly remarks as a great fault in French and Engliſh poetry; though, I think, it does not neceſſarily happen in the latter. And M. Voltaire has

has avoided it, in ſome degree, ſince he has adopted our ten ſyllable meaſure *.

P. 110. § 16. ‡ " As to quantity, it is certainly not eſſential " to our verſe; and far leſs is accent."

If your l—p's opinion prevails here, it will deſtroy my whole fabric. But having laboured to aſcertain and explain theſe eſſential accidents of our language by legible notes; and to prove the truth of their exiſtence, by experiments ſubmitted to our vulgar ſenſes, by the aid of a baſs viol or *pitch-pipe*. I muſt now call the ſeveral examples, which I have made the ſubjects of thoſe experiments, FACTS; and thoſe *facts* only, without farther words, are all I ſhall here oppoſe to your l—p's opinion on this head.

* The greater number of monoſyllables in Engliſh, being in proportion as 3 to 2 more than in French, gives our language a conſiderable advantage over theirs, in changing the place of the cæſure, as well as in the diſpoſition of cadence and quantity. And conſidering how much both languages are embarraſſed with neceſſary conſonants (beſides the uſeleſs ones), if they had not had a great proportion of monoſyllables, their verſification would have been much worſe. In Engliſh, the proportion of monoſyllables to polyſyllables is more than as 5 to 2. In French ſomething leſs than as 3 to 2. But in Italian, which having more vowels has leſs occaſion for monoſyllables, their proportion to polyſyllables is not quite 3 to 4, or 1½ to 2. The ſuperior melody of one language over another will be nearly in proportion as the one exceeds the other in the number of (vowels or) vocal ſounds. The number of vocal and conſonantal ſounds in Italian are nearly equal, or 54 conſonants to 53 vowels; in Latin 5 conſonant to 4 vowels; in French, ſuppoſing the orthography not as written, but as ſounded in pronunciation, the conſonantal to the vocal ſounds are as 4 to 3; and in Engliſh, in the like manner, the proportions are as 3 to 2. Therefore, in this view, the French has an advantage over the Engliſh in the proportion of 9 to 8; but this is over-balanced by the Engliſh advantage in its monoſyllables, which it has more than the French in the proportion of 5 to 3 or 10 to 6.

P. 110. § 16. |||| and *** "The pauſes, as I have obſerved, "cannot ſtand for any part of the verſe, nor ſupply the place of "a ſingle ſyllable.——At the ſame time theſe pauſes are a very "great beauty, particularly in our blank verſe, filling up a "conſiderable part of the time; and therefore, are very properly "conſidered as a part at leaſt of the time of the verſe, if not "of the verſe itſelf."

Your l—p ſays enough here to ſhew the uſe and importance of pauſes; they certainly have the ſame uſe in rhyme as in blank verſe. The foregoing examples give proofs.

P. 110. § 16. ††† and ‡‡‡. "Certain ſyllables of certain words "had particular tones appropriated to them.——Our compo- "ſition can be little or nothing improved in that way.—And as "to rhythm, we have not what they called rhythm, ariſing "from a certain compoſition of long and ſhort ſyllables, &c."

The ſpecimens I have given (in p. 136. & *ſeq.*) prove, that we have our appropriated tones as well as the Greeks. But in order to know whether our tones in general are, or are not, capable of improvement, let any man, in his travels through this iſland, take down, by theſe rules, the ſeveral provincial tones. Then, comparing them with one another, and with that of the metropolis, he will find a conſiderable variety among them; and ſome, he will probably think better than others; ſurely then it will follow, that the tones which he does not approve of, may be altered for the better, by adopting the moſt approved accentual ſounds in their ſtead.

As to *rhythmus*, there is not the leaſt room to doubt, but that we have as abſolute *quantity* in our language as the Greeks had in theirs; and that their *rhythmus* was governed by the *poize* of *arſis* and *theſis* is teſtified by all their writers, as ours is by the ſame thing, only changing the form of the members from *metres* to *cadences*, which are more exact (ſee p. 113, 114, and 115); and in that we have the advantage of effecting the ſame thing with leſs labour. *Quantity* never governed *rhythmus*; but was as ſubſervient to it as materials are to the building of an edifice: wherein it is the buſineſs of the workman to chuſe the materials that will fit, and not to accommodate the ſize of the apartments to the dimenſions of the bricks and ſtones. And here we may ſhew one of the uſes of our *pauſes*; for if a ſyllable is too ſhort, we may ſupply its deficiency by a *pauſe*, by which means an *iambus* or *trochee* may anſwer to fill a *cadence* as well as a *ſpondee*. Of this examples may be found among the foregoing. I make no doubt, but many inſtances may be adduced, where both *poize* and *quantity* have been violated by our beſt poets; but a poetical licence, the offspring of hard neceſſity, is not a ſufficient authority to deny or diſown the laws of nature. For though ſpeech is artificial; yet *accent*, *quantity*, and *poize*, are natural principles, without which it could not be conſtructed.

P. 111. § 16. ||||. "In ſhort, the Greek language was the "work not only of grammarians and philoſophers, but of "muſicians, &c."

I do not pretend to ſet up *our language* as any thing like a *rival* to the *Greek* in its *grammatical*, *etymological*, or *orthographical*

phical frame and construction; but certainly, the accidents of *melody* and *rhythmus* are not peculiar to the *Greek:* they are *common* to the *Engliſh* and to all the languages that I know any thing of, or ever heard pronounced.

When a man ſtudies the character and manners of an ancient worthy, the utility he may and ſhould draw from that ſtudy, is to form his own morals, as near as the difference of times and places will permit, by the imitation of ſo excellent a model. It is not in our power to make the Greek our national language; but it is certainly in the power of learned men to make great improvements in that we have. Your l—p's maſterly obſervations on the Greek language give us room to think, you underſtand it more critically than even your native tongue; which is far from being my caſe. I juſt know enough of it to perceive how much better its properties were underſtood, cultivated, and methodized, by its grammarians, poets, and muſicians, than has happened to any other language within my knowledge. But as, in compariſon with the Greek, all the languages in modern Europe are involved in the ſame diſgrace, among which our own holds at leaſt a middle rank, let me preſume to offer the following hypotheſis as their apology.

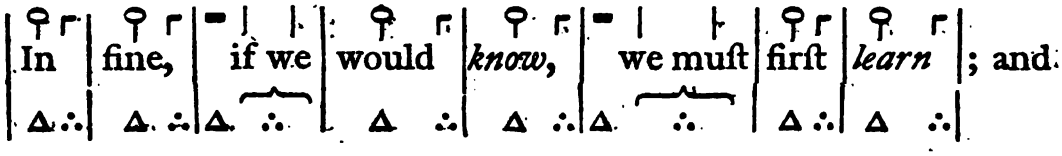
While the Greek poet and muſician was one and the ſame perſon, he took great care to make his muſical fancy ſo far ſubſervient to his poetical, that neither the *accent*, *quantity*, or *poize* of a ſyllable ſhould ever be violated. But when the two profeſſions came to be ſeparated, then, I can ſuppoſe, the muſical compoſer, more partial to his own, than to the compoſition of the poet, gave preference to a pretty

muſical idea, though it might run counter to every accentual property. This abuſe, I preſume, was ſo thoroughly eſtabliſhed before the revival of the arts and the invention of our modern ſcale and modulation, that no mere compoſer of muſic felt, or feels, any concern about *lingual accent*, *quantity*, or *poize*; but is quite indifferent whether, in compliance with his muſical whim, he extends a ſingle ſyllable to the length of 20 *cadences*, either on a ſingle tone, or articulated into 160, through all the extent of the voice; or whether he crams 8 or 12 ſyllables (which might in their natural quantities be ſpondaic) into the narrow compaſs of one cadence (ſee p. 66. *folly)*. Now, admitting this ſuppoſition, let us ſtate the natural conſequences of the ANTIENT and of the MODERN poetico-muſical compoſition. The ANTIENT Greeks, always accuſtomed to hear the ſame accentuation of their language, both in common diſcourſe and in muſical melodies, were never led aſtray; but became, by habitude, to know as familiarly the *accentual* and *rhythmical* properties of every word, as we do, now-a-days, the like qualities of every common hacknied tune; in which nobody, that has any ear for muſic, is materially miſtaken. But as to MODERN languages, their *accentual* and *rhythmical* properties being continually violated by muſicians, it is no wonder, that even learned men have been hitherto ſo far miſled as not to perceive that they have preciſely every *accentual* and *rhythmical* property that the Greeks had; properties which muſt neceſſarily belong to all languages whatſoever.

Thus, when things arrive at a certain point of perfection, luxurious refinements in great communities ſeldom fail to lead them:

them into error and confuſion. The phyſician, quitting his pharmacy, truſts the life of his patient to the hazardous handling of a ſecond-hand profeſſion. The lawyer, no longer compoſing his own pleadings, lifeleſs in the cauſe, blunders through the blunders of a ſubaltern blunderer.

So the Attic or Roman poet, who firſt ſubmitted the *poizing* and *accentuation* of his language to a mere muſician, laid the foundation of our lingual diſgrace. To rectify which, there is no method ſo ſure as to adopt, in that particular, the *ancient Greek* prudence, under which the ſtudy of muſic and letters were intimately blended together. For if we think it neceſſary to inſtruct our children by a dancing-maſter, in the rhythmical art, to enable them to move and walk more gracefully than the untutored peaſant; why, ſince language depends both on rhythmus and melody, ſhould we not alſo teach them to read under the rules of muſic, that their ſpeech may be as graceful and as proper as their movement? All that part of language which belongs to its utterance, is intirely to be regulated by the rules of muſic; that is, of melody and rhythmus: how then is it poſſible, to bring that part of it to the perfection it may be capable of, if our men of letters are ſo ignorant of it, as to doubt or deny its exiſtence?



; and if we wiſh to improve our language, the grammarian, the poet, and the muſician, muſt again be united in the ſame perſon.

POSTSCRIPT.

POSTSCRIPT.

WHILE the fourth part of this Eſſay was in the preſs, the old proof ſheets of the three firſt parts were ſent to the Author of the *Origin and Progreſs of Language*, with a letter, obſerving, that as there were in thoſe three parts ſome additions and corrections beyond what he had ſeen, his l—p, might on the peruſal, find ſomething to anſwer the objections, and remove the doubts expreſſed in his laſt obſervations. To which his l—p replied:

SIR,

I HAD the favour of your letter by Mr. — with your printed ſheets; for which I think myſelf much obliged to you. You have added, I ſee, more examples and illuſtrations; and the public is obliged to you for your fair dealing, in publiſhing what may be ſaid againſt your ſyſtem as well as for it; ſo that every man may judge for himſelf. Whether what I have ſaid by way of objection, will be thought to have any weight, I know not; but I am ſure, that I am obliged to you for the honourable mention you have made of the Author of the Origin of Language. What further has occurred to me, upon reading your printed ſheets, you have in the encloſed paper.

I am, with great regard and eſteem, &c.

To J— S—, Eſq; Margaret Street, Cavendiſh Square, London.

THE

THE OBSERVATIONS INCLOSED IN THE FOREGOING LETTER.

" THE nature of your work, as I underſtand it, is to com-
" pare the melody and rhythm of muſic with the melody
" and rhythm of language; and to try how far the rules of both
" theſe in muſic may be applied to language. A ſpeculation
" certainly very curious, and which, I think, may be alſo uſeful;
" inaſmuch as the melody and rhythm of muſic are more accu-
" rate, and governed by more certain rules, than thoſe of even
" the moſt perfect languages. As to the *melody* of language,
" there is a difference, which you acknowledge, betwixt it and
" the melody of muſic; namely, that the latter proceeds by
" greater intervals, diſtinctly marked, and therefore is what the
" Greek writers call *diaſtematic*: whereas the muſic of ſpeech
" proceeds by very ſmall and inappretiable intervals, the voice
" never reſting upon any one tone, but going on in a continued
" flow, or ῥύσις, as they called it; and from thence they gave it
" the name of συνεχὲς, or *continued*, in contra-diſtinction to the
" *diaſtematic*. And ſo far you are certainly in the right. As to
" *rhythm*, you ſeem to think, that there is no material difference
" betwixt the rhythmus of muſic and that of language. For,
" according to your ſyſtem, there is *common* and *triple* time in
" each; they are both divided into bars, and the pauſes of each
" make part of thoſe bars. And here, I think, lies the great

" objection to your ſyſtem: for, till I ſhall have ſeen what you " have written, I muſt ſtill continue to doubt, whether there be " any other diviſion of the ſound of language than, firſt, what " is common to all languages; *viz.* the pauſes which the ſenſe " requires; ſecondly, the diviſion into feet, conſiſting of certain " combinations of long and ſhort ſyllables, which is peculiar to " the learned languages; and, thirdly, the combination of loud " and ſoft ſyllables, which makes what we call the *feet* * of our " Engliſh verſe, and may, I think, alſo be applied to the rhythm " of our proſe. Beſides theſe, I, for my part, perceive no other " rhythm in ſpeech. At the ſame time, I am far from ſetting " up my perceptions as a rule: for I am ſenſible how much they " are governed by cuſtom, of which we need no other proof " than that we certainly have not the ſame perception of the " diviſion of language into combinations of long and ſhort ſylla- " bles (that is, metrical feet), as the ancients had†; becauſe " having no ſuch rhythm in our language, our ears are not " accuſtomed to it(a). ‡ That language may be divided into bars " as well as muſic, you have ſhewn very evidently; and it is " likely, that a well-taught ear, ſuch as yours, will perceive " that diviſion, and will meaſure ſpeech by it as well as it does a " tune. It may alſo perceive, that thoſe bars proceed either by " common or triple time. But I much doubt, whether any " man, that is not a muſician, can be made to perceive it; the " conſequence of which is, that it will be of no uſe. It may, " however, be true, that though the diviſion itſelf may not be

* This and the following marks, in theſe obſervations, refer to the anſwers which follow them.

(a) Vide p. 119 to 121. 136 to 144.

" perceived

" perceived by any but thoſe of learned ears, yet the effects of it " may be felt by all. For this is generally the caſe of the " popular arts, of which every body feels the effects, but only " the learned know the cauſes which produce them. As to " muſic, I am convinced, that the diviſion of a tune into bars, " whether in common or triple time, is abſolutely neceſſary. " Now if the reaſon of this could be ſhewn, we ſhould be able " to judge, whether that reaſon would not likewiſe be applicable " to ſpeech. You ſeem to think it difficult, if not impoſſible, " to diſcover this reaſon; and if it be impoſſible to you, I am " perſwaded it is to every other. But it is certainly poſſible to " be ſure of the fact;—I mean, || whether a ſpeech, compoſed " in ſuch a way as not to be capable of a diviſion into bars, will " not offend the ear as much as muſic ſo compoſed. And if " that be the fact, I ſhall be ſatisfied, without knowing the " cauſe; though I ſhould be obliged to confeſs, that I have " ſpoken all my life in muſical bars, without knowing that I " did ſo, like the *bourgeois gentilhomme* you mention in Moliere, " who had ſpoken proſe all his life without knowing it.

" Before I quit this ſubject, ** I muſt own myſelf fully con- " vinced, that the pauſes make an eſſential part of the rhythm " of ſpeech; and that if a man in ſpeaking, ſtops where he " ſhould not, or ſtops too long or too ſhort, he will not only " offend the underſtanding, but the ear; and our notation of " theſe ſtops in writing is imperfect, inaſmuch as they only " mark that one pauſe is greater than another; but do not let us " know by how much, or in what proportion, the one is longer " than the other.

" As to the Greek language, the knowledge of its accents and " rhythmus does not belong to your general ſyſtem, any farther " than as it may ſerve to explain and illuſtrate your theory. " Till I ſee more of your ſheets, I ſhall believe, that the tones of " the Greek language were altogether different from the tones of " Engliſh, or of any other language now ſpoken in Europe, in " this reſpect, that each word in Greek, pronounced by itſelf, " and without the leaſt degree of paſſion or ſentiment (b), had an " acute accent upon one particular ſyllable of it, juſt as much as " any Engliſh polyſyllable, pronounced by itſelf, has one ſyl- " lable ſounded louder than the reſt. The modern Greeks have " loſt thoſe tones, and in place of acute and grave have ſubſti- " tuted loud and ſoft (c); for they conſtantly ſound every ſyllable " loud which is marked in the Greek books with an acute accent, " which makes their pronunciation reſemble more that of the " Engliſh than of any other language in Europe. In this man- " ner, I imagine, the ſingle Greek word was pronounced; and " in compoſition, whether the ſpeaker ſpoke loud or ſoft, or in " whatever tone or paſſion, ſtill the elevation of the tone upon " the accented ſyllable was obſerved (c).

" And here there occurs a problem well worthy the conſidera- " tion of ſuch a muſician as you; *viz.* wherein the difference " conſiſts betwixt the tone of paſſion ‡ and the muſical tones of " acute and grave? That there is ſuch a difference I hold to be a " certain fact. |||| For one man will ſing a tune ſo as to make it " touch the heart of every body who has any feeling; while

(b) Vide p. 136. Engliſh words have the ſame.
(c) It is the ſame in Engliſh.

" another

" another ſhall ſing the ſame tune, the ſame notes, the ſame
" rhythm, and in the ſame key, but without any expreſſion.
" Now I ſhould be glad to know, what makes this difference.
" Is it, that the one voice is clearer, ſweeter, or more liquid
" than the other? Or is there ſomething more than all that?"

" There is another thing concerning the Greek language, of
" which I ſhould be glad to have your opinion; *** whether I
" do not carry the doctrine I have learned from you, of the ſlides
" of the voice in ſpeaking, too far, when I ſuppoſe, that the
" Greek acute accent did not riſe at once upon the accented
" ſyllable; but was riſing gradually upon the preceding ſyllables,
" and only came to its greateſt height upon the acuted, and fell
" down again in like manner upon the ſucceeding ſyllables.
" This is a conjecture I propoſed in the laſt obſervations I ſent
" you, and I hope you will favour me with your opinion of it(d).

" I have only to add, that I am very ſenſible of the truth of
" what you hint in your laſt letter, that I know not enough of
" the practice of muſic to be able to judge rightly of your ſyſtem.
" But though my curioſity be very great, I am afraid that I am
" too late in life to learn that, or any thing elſe, of which I
" know nothing at all. I have a very high opinion both of the
" theory and practice of muſic. As to the theory, I am clearly
" of the opinion of the Pythagoræans, that all nature is muſic;
" that is, numbers and proportions. Every philoſopher, there-
" fore, ſhould ſtudy the theory of it: and as to the practice,
" I hold it as a part of a liberal education to be taught it more or
" leſs. This, at leaſt, was the opinion of the ancients. In

(d) See p. 142. the words *comparable, conſtituent, Conſtantinople,* and p. 143. *ſyllable.*

" Athens, every gentleman learned grammar, muſic, and the " exerciſes of the *palæſtra*; and, I believe, it was ſo likewiſe " among the Romans, after they ceaſed to be barbarians. In " this country we are taught grammar at ſchool; but not near ſo " well as you are in England. The exerciſes are almoſt gone " quite out of faſhion among us; and, I believe, it is no better in " England. And as to muſic, it never was any part of a liberal " education here; and for that reaſon I know nothing of it, " except a little of theory, which I have taught myſelf."

LETTER

LETTER TO THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

* * * *, Margaret Street, Sept. 23, 1775.

YOUR l—p's favour of the 21ſt *ult.* with your laſt obſervations, is come to my hands; to which I have given the beſt anſwers in my power. But as they refer to many paſſages in the fourth part, which your l—p has not yet ſeen, I ſend you ſix more of the proof ſheets, and I hope I ſhall be able to preſent your l—p with the whole in about a month. My printer, careful to avoid errors, does not finiſh more than a ſheet in a week; notwithſtanding which, ſeveral have eſcaped our vigilance.

I have mentioned in a former letter to your l—p, that "nothing can tend ſo much to elucidate any ſubject as the "queries of an ingenious doubter." And it is natural to ſuppoſe, that ſome or all thoſe which your l—p has made, would have come into the minds of other ingenious men: therefore, as my deſign was to find out and eſtabliſh *a truth*, I was very well pleaſed to have them fully ſtated, that I might have the opportunity either of correcting myſelf, or of obviating all other probable objections by my anſwers to *them*. In doing which, I.

have

have experienced the insufficiency of my abilities to explain new ideas that required the utmost clearness and precision of words; for having set out at first too concise to be intelligible, I am now under the necessity of making repetitions to clear up the obscurities of my former brevity.

I am, with great respect, &c.

ANSWERS

ANSWERS TO THE OBSERVATIONS IN THE POSTSCRIPT.

PAGE 176. * " The combinations of loud and ſoft ſyllables, " which makes what we call the feet of our Engliſh " verſe, &c."

My ſyſtem admits of no ſuch *rhythmical* diſtinction as that of loud and ſoft ſyllables, nor of feet ſo formed. I was in hopes what I have ſaid in p. 12. 19, 20. 22 to 24. 27 to 32. 68. 77. 86 to 89. would have convinced your l—p of the neceſſity of calling theſe perceptions, being manifeſtly different, by different names (ſee alſo p. 115. 117 to 120.). Your l—p cannot think that the Greeks meant THESIS to ſignify *loudneſs*; or ARSIS, *ſoftneſs*. The emphatic diſtinction among ſyllables, which I call the POIZE, occurring periodically, and divided alternately into *heavy* and *light*, was certainly what they underſtood by THESIS and ARSIS. They felt the emphatic power of the THESIS, which I call *heavy* Δ; and by that feeling, or *impulſe*, they were governed in the Ἀγωγὴ ῥυθμικὴ(a), or *rhythmical* DRIFT of the tune or verſe; that is, in the quality of the *metres*, *triple* or *common*, as well as in the degree of velocity; and this was clearly pointed out by the words Ἀγωγὴ ῥυθμικῆς ἐμφάσεως, the DRIFT of *rhythmical emphaſis*.

Now if this THESIS, or *emphatic impulſe*, which is *ſenſibly expected* in every *metre*, and which, in my ſyſtem, lies on the

(a) Ariſtid. Quint. lib. I. Meib. vol. II. p. 42.

firſt *ſound* or *ſilence* of every CADENCE, is not diſtinguiſhed from *loudneſs*, which means a *force of ſound* uniformly exerted, and not a periodical and alternate change by intermiſſions, ſuch as the POIZE of *heavy* and *light*; I ſay, if two affections, ſo palpably different, cannot be diſtinctly comprehended and deſcribed by appropriated terms, I cannot ſee how it is poſſible to explain them in words.

In treating of arts, there are important and ſignificant diſtinctions concealed in words of vulgar uſe and appearance, which eſcape the obſervation of all except thoſe who are ſkilled in the arts deſcribed; and therefore, notwithſtanding the excellent tranſlation and commentary of Meibomius, it is abſolutely neceſſary to underſtand both Greek and *muſic*, in order to comprehend what the ancient writers on that ſubject have ſaid; in which ſearch, the *virtuoſi* will find more help from their knowledge of the art than even of the language.

That the *emphatic impulſe* of THESIS has been generally confounded with ACCENT by the moderns, has certainly been owing to their miſunderſtanding and miſapplying what has been ſaid by the ancients; which furniſhes us with a convincing proof that the grammatical rules of *accentuation*, hitherto followed, are not only defective, but have led all thoſe who ſtrictly adhere to them, into an erroneous application of both ACCENT and QUANTITY; from which they are not likely to recover, till they acquire a clear underſtanding of the POIZE, as a peculiar and eſſential property, or accident *ſui generis*. For, notwithſtanding the reſemblance in ſome caſes, between FORCE and EMPHASIS, may contribute to make your l—p think them to be *one and the ſame*,

ſame, they certainly have nearly as much difference in their application and in their effects, as exiſts between and among our ſeveral ſenſes. So, though ſeeing, feeling, taſting, &c. can all be reduced, under one general term, to ſenſation or perception; yet, as each of theſe five ſenſations have different objects and effects, they require diſtinguiſhing terms. I perceive by my eye, by my ear, by my finger, by my noſe, and by my tongue; but is it not better to have the diſtinct powers of expreſſion by ſaying, I ſee, hear, feel, ſmell, and taſte? By my tongue, I may in the ſame inſtant perceive bitterneſs, ſweetneſs, and heat; which, if I were denied thoſe ſeveral diſtinguiſhing terms, I could never expreſs ſo clearly and diſtinctly by the ſimple verbality of perception or ſenſation: I might ſay, I had three different perceptions; but, for want of diſtinguiſhing terms, could not explain myſelf farther.

In language and muſic, a *ſentence*, or *clauſe*, of twenty or more *cadences* may be *loud*, and the twenty next following *ſoft*; but at the ſame time, every *cadence*, both of *loud* and *ſoft*, muſt begin under the *heavy poize* (△), and end under the light (∴ or ..): from which it muſt appear, that FORCE and POIZE are two different perceptions; the one being, by neceſſity, uniformly periodical, and alternately *heavy* and *light* within each period; the other occurring caſually or *ad libitum*, and continued or interrupted at the option of the ſpeaker.

P. 176. †. " We certainly have not the ſame perception of the " diviſion of language into combinations of *long* and *ſhort* ſyllables " (that is, *metrical feet*), as the ancients had; becauſe having

" *no* ſuch *rhythm* in our own language, our ears are not accuſ-
" tomed to it."

In ſpeaking, there is, or may be, a meaſure of time choſen in ſuch juſt proportion to the ſubject and circumſtance of the diſcourſe, as that either faſter or ſlower would ſeem to fall below perfection, in compariſon with that juſt proportion; yet it is notorious, that various ſpeakers, whoſe elocution, as to the *quantity* of ſyllables, either in the learned or the vulgar tongues, paſſes without cenſure, do all ſpeak in very different meaſures of time; that is to ſay, ſome of them much faſter, or twice as faſt as others; but as every one of them preſerves an *unity of meaſure* in his own diſcourſe, ſo the ſyllables of each, ſingly ſpeaking, will hold the proper proportions of *long* and *ſhort*, each to each, among one another: though if we were to compare the *quantity* of any certain ſyllable pronounced by the ſlower ſpeakers, with the *quantity* of the ſame ſyllable as uttered by the more rapid, we might, among the many, find this ſyllable of ſuch various lengths as to ſuppoſe there was no ſuch thing as *quantity* in the ſyllables of any language. But the relative proportional *quantities* of ſyllables, in both learned and vulgar languages, are as fixed and certain as the *ſteps* of a *minuet*, or any other regular dance, wherein, whether the *agoghe* or DRIFT be faſter or ſlower, the proportional lengths, of each to each, muſt be preſerved under the *impulſe* of *rhythmical* CADENCES (ſee p. 119 to 121.).

P. 176. ‡. " That language may be divided into bars, as well
" as muſic, you have ſhewn very evidently.——But I much
" doubt, whether any man, that is not a muſician, can be made

" to

" to perceive it; the conſequence of which is, *that it will be of* " *no uſe.*"

I think, the hardneſs of this deciſion, " *that it will be of no uſe,*" might be ſoftened by adding the words, " to (the *amouſoi*) thoſe " that do not underſtand muſic." For why need an art be cried down, becauſe ſome people do not underſtand another art on which it depends? With the ſame juſtice it may be ſaid, " The invention of letters is of no uſe, becauſe ſome people " have never learned to read." *Quintilian* ſays, " Grammar " cannot be perfect without muſic, as it muſt treat of *metres* and " *rythmus*(b)." And therefore, as I have endeavoured to ſhew, that our language has preciſely every one of the *rhythmical*, *metrical*, and *accentual* accidents attributed to the learned languages, I ſhould hope, that Quintilian's opinion will have ſome weight here; and that the learned who happen to be *amouſoi*, and conſequently not competent judges of the facts, will think it juſt to ſtand neuter, when this queſtion comes to the vote, if their taſte and native ear for muſic does not incline them to be of our ſide.

P. 177. ||. " Whether a ſpeech compoſed in ſuch a way as " not to be capable of a diviſion into bars, will not offend the " ear as much as muſic ſo compoſed?"

Neither muſic nor ſpeech can be ſo compoſed as not to be capable of a diviſion into bars; but a bad muſician, or a bad ſpeaker, may pronounce ſo as to keep no certain meaſure. And

(b) Inſtitut. Orat. lib. I. c. 4. De Grammatica. Tum nec citra muſicen grammatice poteſt eſſe perfecta, cum ei de metris rhythmiſque dicendum ſit.

a ſpeech written down by the help of our notes, according to the bad manner of ſuch a ſpeaker, would appear to be divided *unrhythmically*; that is, by no equality of METRES or CADENCES. Even poets of great character ſometimes write lines that, without great management of the reader, appear to be not diviſible by *bars* or CADENCES of equal meaſure; but, by our rules, the worſt can be reduced to METRICAL CADENCES and RHYTHMUS. (See the examples from the firſt book of Paradiſe Loſt, p. 159.)

The ſyllabic articulations of ſpeech are diſtinctly formed by the change of our organs, in expreſſing the ſeveral *literal ſounds* of language: but the different *meanings* of *words*, formed by the ſame, or nearly the ſame, literal ſounds and ſyllables, are diſtinguiſhed by ACCENT, QUANTITY, and POIZE.

The POIZE being divided alternately into *heavy* Δ and *light* ∴, and the *heavy* Δ, or *emphatic*, occurring uniformly, during the whole continuance of the ſame meaſure, at equi-diſtant periods, anſwers the ſame end between a ſpeaker and his audience, as beating time does among muſicians. For in whatſoever meaſure the ſpeaker delivers himſelf, ſtill the *agoghe*, the *emphatic impulſe* of the POIZE, will keep both him and his audience in time together, and compel him to preſerve the juſt *metrical proportions* of *quantity* in his *cadences*, according to *his* habitual dialect or tone.

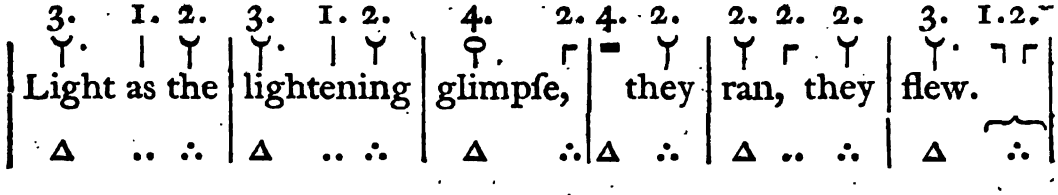
Δ

For example:

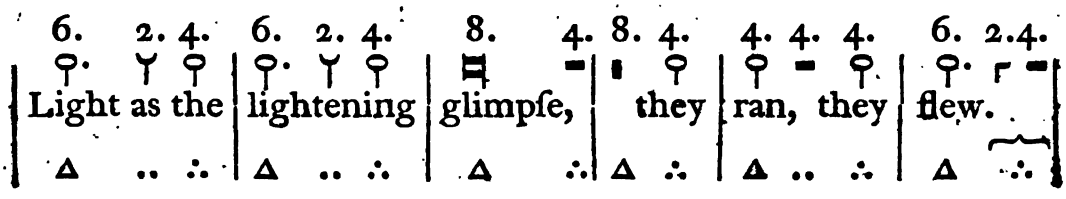
Suppoſe two perſons of the ſame habitual dialect or tone, differing only in velocity; the one quicker, the other ſlower; if the firſt ſhould ſpeak a ſentence in the proportion of *ſix times*, or *ſix quavers*, in each CADENCE, allowing *one time* or *quaver* to the

the *ſhorteſt ſyllable*; and the other ſhould repeat the ſame words in the proportion of *twelve times*, or *ſix crotchets* in each CADENCE, that is, allowing *two times*, or *one crotchet*, to the *ſhorteſt ſyllables:* it is evident, theſe two ſpeakers would ſeparately preſerve the ſame ratio or proportion in the lengths of their ſyllables, each to each; ſo that, in that reſpect, the words would carry the ſame meaning, though the firſt ſpeaker would pronounce twice as quick as the laſt; for the firſt would utter two CADENCES in the ſame ſpace of time that the ſecond would pronounce only one. As thus, the proportions marked in numbers:

Firſt ſpeaker, in cadences of ſix times.



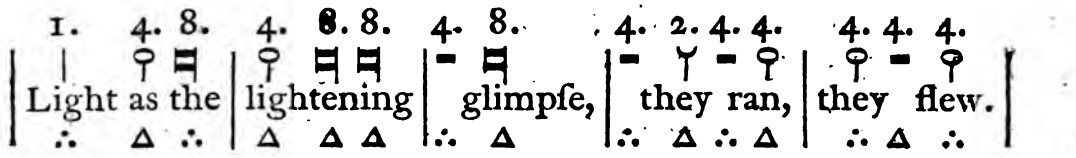
Second ſpeaker, in cadences of twelve times.



But if the ſame words were uttered in the following manner by a third perſon, where, by the inequality of the *metres* or CADENCES, the RHYTHMUS is quite deſtroyed, and the POIZE miſplaced,

Falſe

False cadences, or metres, of unequal time.



we ſhould perceive the language ſo altered, as that it would ſcarce ſeem to be the ſame; it would be ridiculous or diſagreeable, like the moſt uncouth mixture of different provincial manners; and the diſlocated order of the POIZE (if any one could pronounce ſo) would give pain to an audience.

People who ſtutter, pronounce partly in this latter manner; but it is notorious, when ſuch perſons ſing, they never heſitate or ſtutter; whence it may be ſuppoſed, the moſt eaſy and effectual method of curing them, would be to accuſtom them to beat time to their reading and common diſcourſe, by which means they might learn to ſpeak in juſt time to the proper meaſure of their words and phraſes. For it ſhould ſeem, the cauſe of their heſitation and ſtuttering ariſes from ſome inaptitude to fall in immediately with the *rhythmical pulſation* or *poize* befitting their words; but which, in ſinging, they are enabled to do, by the additional influence of the *diaſtematic melody*, wherein the CADENCES are more certainly pointed out, than even in poetry, or any language without additional muſic.

P. 177. ** "I muſt own myſelf fully convinced, that the "pauſes make an eſſential part of the rhythm of ſpeech, and "that if a man ſtops——too long or too ſhort, &c."

As your l—p is convinced of the neceſſity of meaſured *pauſes*, you will eaſily conceive, that neither *ſyllables* nor *pauſes* can be meaſured or duly proportioned without a certain uniform *pulſation*, either actual or in the mind; and this brings us to the neceſſity of the diviſion by CADENCES or *bars*, the beginning of each CADENCE being marked almoſt as ſenſibly by the Δ *heavy* POIZE, as if the meaſure was beaten by the hand or foot.

P. 178. †† "The modern Greeks have loſt theſe tones, and "in place of *acute* and *grave* have ſubſtituted *loud* and *ſoft*; for "they conſtantly found every ſyllable *loud* which is marked in "the Greek books, with an *acute accent*, &c."

Allow me here to put my terms of *heavy* and *light*, in the room of your l—p's words *loud* and *ſoft*; and then we ſhall agree, that the modern Greeks, miſunderſtanding what their anceſtors meant by THESIS and ARSIS, and miſled by the grammarians and commentators of the barbarous middle ages, are now in the ſame error with ourſelves, by not conſidering that "the POIZE "of ſyllables is the moſt determined accident in language" (p. 144.), though all nations muſt feel it, and by not making a proper diſtinction between that and ACCENT.

∴ Δ ∴ Δ ∴ Δ ∴

P. 178. ‡‡ "Wherein (does) the difference conſiſt betwixt "the tone of paſſion and the muſical tones of acute and grave?"

The tones of paſſion are diſtinguiſhed by a greater extent of the voice both into the *acute* and the *grave*, and by making the *antitheſis*, or diverſity between the two, more remarkable. Alſo by

by increaſing the *forte*, and making contraſts occaſionally between the *forte* and *piano*; and by giving an extraordinary *energy* or *emphaſis*, and blending the *forte* now and then with the *heavy poize*; and laſtly, by ſudden and deſultory changes of the meaſure and of its modes; that is, from *faſt* to *ſlow*, and *vice verſâ*; and from *common* to *triple*, and *vice verſâ*.

P. 178. |||| "One man will ſing a tune ſo as to touch the "heart;——another——without any expreſſion."

A great deal of this difference lies in the tone of voice, but a great deal more belongs to art, which comes under the head of taſte, and is done by adding *inſinuating graces* (ſee p. 145.) and by the diſcreet uſe of the *ſtaccato* and *ſoſtenuto*, the *piano* and *forte*, the *ſwell* and *dying away*.

P. 179. *** "Whether——the Greek *acute accent* did (or "did) not riſe at once upon the *acuted ſyllable*, but was riſing "gradually upon the preceding ſyllables, &c."

This depended generally on the ſubject, attendant circumſtances, or the humour of the ſpeaker, and ſometimes, I conceive, on particular words; for ſo it is in our language. A review of the ſeveral examples which I have given will ſhew, that the *accent* riſes or falls, ſometimes at once, and at other times gradually.

And let it be remembered, as it is ſaid in p. 30, "that "drawing the *accents* ſimply over the ſyllables, without the *five* "*muſical parallel* lines, but with ſome regard to higher or lower "by poſition of the marks, was ſo certain a guide, &c."——

I ſay,

I ſay, let it be remembered, that in the ſeveral examples, where the *accents* are drawn ſome higher or lower than others, as // it means to ſhew, that the ſecond *acute* continued aſcending gradually higher than the firſt; and if thus, // it means to ſhew, that the ſecond *acute* did not begin from ſo low a tone as the firſt, but ſurpaſſed it in going higher. The ſame obſervations, being reverſed, will apply to the *grave*, as \\ or \\; a little attention will make this familiar, eſpecially as great accuracy is not abſolutely neceſſary in the dawn of this art, for we are allowed a great latitude in the pitch and extent of our *accents*.

ADDITIONS.

September, 1779.

SINCE the firſt publication of this eſſay, the author having received ſeveral remarks of learned correſpondents, containing doubts, queries, and objections, and among other things obſerving that ſome of the terms made uſe of in the treatiſe, as well as ſome of the examples of accentuation, do not agree with ſuch rules, as have been laid down by antient writers and their commentators: He anſwers in general, that he collected the materials, of which this ſyſtem is compoſed, from repeated experiments on his own language; for which purpoſe, he was obliged to appropriate a ſet of terms, under ſpecial definitions, to guard, as much as he could, againſt their being miſunderſtood, as ſome of them have been heretofore variouſly miſapplied: Now, as far as any of his terms, propoſitions, or rules, agree with thoſe laid down by the antients, or their commentators, for the Greek or Latin languages, he conſiders them as lucky incidents that tend perhaps to prove their truth, which however he did not deſignedly provide for; and where they differ, he muſt ſubmit to be cenſured by the champions of thoſe old authorities; but hopes, they will always remember, that his principal view was only to ſettle a mode of noting an accentuation for the Engliſh tongue, and that, therefore, he is not bound to agree with any of thoſe writers, either antient or modern, who did not ſeparate *quantity* from *emphaſis*, and both of theſe from *accent*, and all three, each

from the other, according to the nature of thoſe *accidents* in the Engliſh language, nor with thoſe Greek or Latin authors (however high in fame) who, thinking it neceſſary to mark an acute *accent* only to one ſyllable in a word, have led ſtrangers to conclude the other ſyllables were poſitively to have none.

Some of theſe remarkers take notice, that this new ſyſtem admits two or three acute accents immediately following each other in the ſame word, which the antient rules did not. In anſwer to this, let it be obſerved, that the antients had no diſtinct mark for emphaſis; for, their commentators have generally ſuppoſed that *acute*, *emphaſis*, and the *long ſyllable*, always went together, or at leaſt that the acute ſhould not fall on a ſhort ſyllable; but this Engliſh ſyſtem, which has diſtinguiſhed *accent*, *quantity*, and *emphaſis*, by ſeparate marks, ſhews that the *emphaſis* or *poize*, divided into the heavy Δ, and the light ∴, is the moſt important and the moſt characteriſtic in our language; and I will add, perhaps and probably, upon further enquiry, may be found to have been the ſame in the Greek; for though two or three acuted, or two or three long ſyllables may immediately follow each other, two Δ heavy ſyllables can never follow in the ſame word, line, or ſentence, without the intervention of a ∴ light ſyllable in ſound, or, a pauſe for it, in ſilence.

I have the moſt reverential reſpect for the general learning of the antient Greeks; and though I am ſure we have not, in many points, derived all the knowledge from their remains, which may ſtill be in our power; yet I believe their mathematics, their politics, and their ethics, or moral philoſophy, have been tolerably well explained to us; and we have adopted as much of them as

our own particularities could hitherto bear. But after acquiring ſo much of the uſeful, we have undoubtedly thrown away a great deal of time and pains in diſcuſſions concerning the pronunciation of their antient, now a dead language, and in endeavouring to explain the tones, properties, and affections of their letters and ſyllables; while, for want of beſtowing the like labours in analyſing and ſeparately examining the ſeveral elementary properties and accidents of our living languages,—and whilſt every illiterate peaſant is in the conſtant and diſtinct uſe of ſuch *accent*, *quantity*, and *emphaſis*, as is peculiar to his native tongue, —our men of letters are compoſing treatiſes to ſhew that all thoſe elegant diſtinctions died with the old Greeks and Romans; and are putting words on paper to prove, what the firſt ſentence they pronounce before a ſenſible audience, will moſt forcibly contradict.

I believe the organs and faculties deſtined for the utterance of ſpeech are and have been generally of the ſame ſtructure and power, in all the human ſpecies, at all times.—Under this perſuaſion, I was of opinion, that by employing my thoughts in and upon my native language, I ſhould ſooner be able to diſcover, to analyſe, and to deſcribe ſeparately, what appeared to me to be the eſſential properties or accidents in enunciation, than if I had determined, in the firſt inſtance, to take nothing but what I could derive from the writings of the antients, or, in defiance of my ſenſes, reject any diſcovery of my own, unleſs I could make it bend to the vague and diſcordant rules of commentators.—I therefore reſolved to depend neither on hypotheſis, nor on antient authorities, for any facts which I could aſcertain by actual

experiment;—by a pendulum, or by my ſteps, I can meaſure the *quantities* of time;—by an inſtrument of muſic, or by my ear, I can diſtinguiſh between *acute* and *grave*;—by the ſame means, I can diſcover the manifeſt difference between the *emphatic* Δ and the *unemphatic* ∴ *poize*:—and by the uſe of theſe ſimple tools, if I may ſo call them, I think, I have rendered this ſubject ſomething clearer than it was left to us by the antients; and, I hope, I have recovered it from the confuſion and perplexity ſome parts of it were involved in by the moderns.

Having premiſed ſo much, candor obliges me to preſent my reader with the principal of the above-mentioned critical doubts and obſervations, in the words of their very reſpectable authors; who, I am perſuaded, lay under no prejudice againſt the new ſyſtem, except what they derived from their profound erudition.

Extract of a Letter from Glaſgow, 27th January, 1776.

'1. THE firſt of the obſervations I alluded to, is with re-
'gard to the *imperfection* of the ſcheme of notation, in as far as
'*tone* is concerned. The ſcale itſelf is only accommodated to
'quarter tones as the moſt minute diviſions—even this quarter-
'tone-ſcale is abandoned for the common ſcale of tones and ſe-
'mitones—and even that alſo is (in many of the inſtances ad-
'duced) relinquiſhed, and a ſtill more general meaſurement of
'aſcent and deſcent adopted, viz. a ſimple aſcending and deſcend-
'ing line (/ \) which gives no intimation, or at leaſt but a very
'general one, how to eſtimate the loweſt and higheſt of the
'ſlide—that although the inclined and curved form of the
'ſymbols

'ſymbols (/ \ ⌒ ✓⁻) is a noble contrivance to mark out the 'anomalies in the progreſs of the ſlide, yet they may perhaps 'not come up to all the variety neceſſary to be repreſented, and 'leave the performer too much at liberty in his execution—'that therefore an attempt towards a nicer and more minute 'graduation would contibute much to the utility of the ſyſtem—'and to the general conviction of its foundation in truth. It is 'doubted whether the notation given of the ſpeech in Hamlet, 'would enable an expert performer to execute it as you, from 'your nice ear, and memory combined with it, can do. If ſo, it 'muſt in part detract from the evidence of the ſyſtem.

'2. You ſeem to conſider the antient way of dividing verſe 'into *metres* as imperfect when compared with a diviſion by *ca-* 'dences or *bars:* and your idea grounds itſelf chiefly upon this, 'that theſe *metres* (meaning by them ſuch as are capable of 'being conſtructed by feet of different quantities) cannot be re-'duced to any common meaſure. Now, in the firſt place, may 'we not conceive ſome ſuch common ſtandard to which the 'metres may be reduced by filling up the deficiencies with 'pauſes, as you have done the paſſages in ordinary diſcourſe, 'which ſurely have an appearance not leſs anomalous—or, ſe-'condly, may they not in many caſes be defended by the general 'conduct of even modern muſicians?

'Keeping in the ſame piece of muſic to *one key*—to *one loud-* 'neſs—to *one duration* for a note of the ſame kind—to *one mode* 'of time—is ſo far from being a rule preſcribed, that a piece 'compoſed on ſuch principles would be ſcarce capable of being 'attended to.—In proportion as our *ears* become more refined,

'and

'and our minds capable of greater muſical *verſatility* (ſo to ſpeak)
'we are able to *endure* greater deviations from *fameneſs* in all
'theſe articles; and even ſeem to *require* them. The ſame man,
'who in the infancy of his muſical training, could not enter into
'a tranſition from *common* to *triple* time, till after ſuch an inter-
'val of ſilence as made them appear two different pieces, will,
'after his progreſs and experience is increaſed, be able to go
'along with this tranſition, when it goes on in the way of in-
'ſertion—ſtill, however, it will be neceſſary that the tranſition
'be not quickly nor frequently made, he will perhaps bear them
'at firſt after 20 bars—then ſixteen—then 12, and ſo on—now
'where muſt this end? could not an exquiſite ear not only en-
'dure, but at laſt receive a kind of regale from a piece where
'there was an alternate tranſition from common to triple every
'ſingle bar? could you not, for inſtance enter eaſily into that
'fragment of antient muſic, ſet to an ode of Pindar, given by
'Rouſſeau in his muſical dictionary, where many of theſe tran-
'ſitions occur? I myſelf can go along with it as far as the time
'is concerned.—Now, many of the antient metres were nothing
'more than this; if, for inſtance, a tragic verſe went on in pure
'iambics—it was all triple—if in metres where the ſpondee, or
'dactyle, or anapeſt, was admitted, then there was this rapid
'tranſition from the one time to the other.'

Extract

Extract from the Anſwer, 30th May, 1776.

AS you mentioned in your letter that you intended to give the eſſay another reading, I was in hopes you would find your two objections were already provided for in the book itſelf.

For the 1ſt, ſee what I have ſaid in page 30; by which, however, I did not mean to hinder any perſon, who will take the pains, from uſing the accurate ſcale by quarter tones (as deſcribed in p. 6, and p. 13.) or from noting any poem or ſpeech in that manner. I intended no more in my eſſay than to ſhew demonſtratively, that there was a *melody* or *accentual* variety of extent, *acute* and *grave*, of the human voice in common ſpeech, the manner of which was by ſlides; and I thought the *notes* I gave were ſufficient to ſupport my propoſitions by experiments viſible and audible: but I do not conceive we can require any diviſion for that purpoſe more minute than quarter-tones; for I believe no human ear is at preſent capable of eſtimating any interval in the tones of ſpeech ſmaller.

If any one can invent better and more accurate *notes*, ſuch an improvement will give me great pleaſure. In the mean time, I am very glad to know that my ſmall attempt is ſo well received as to inſpire the notion of a farther improvement; conſidering that two years ago, all former opinions concerning the *accentual melody* of ſpeech, though dogmatically aſſerted, yet being unſupported by auricular experimental proofs, were, by many learned men, as dogmatically denied.

2. As to your ſecond obſervation concerning the difference, I have ſuppoſed to be between the *Greek metres* and my diviſion by *cadences*

cadences or *bars*, when I marked this difference, I conſidered the Greek metres as they are authoritatively defined; but you will ſee in p. 82 and 83, that I have ſet the firſt five lines of the Iliad exactly according to your idea, having accommodated the antient metres and my cadences together by means of pauſes; but, for this, you know, I had no authority from our received rules of proſody. Viz. p. 78.

The definitions of rhythmus* and metre have been left in ſuch a cloud of confuſion by all commentators, that I have ſeen, (not excepting even Mr. Foſter, whoſe eſſay has however a great deal of merit) that I thought it neceſſary to give my notions of their nature, their ſimiliarity, and difference as clearly as poſſible. See p. 72, 73. 78. 114, 115. 121. 128, 129. 135, 136. 148. 163. 170. 183. 188.

The mixtures of the different meaſures *common* and *triple*, are accounted for, explained, and exemplified, p. 25. 28, 29. 40, 41. 121. and in ſeveral other parts: Nothing is more eaſy; for ⏊·⏊· make a cadence or bar in common meaſure, and are exactly equal in length or duration to ⏊⏊⏊ which make a cadence or bar of triple meaſure; the duration of each cadence or bar being determined by the ſwing of the ſame length of pendulum; as in p. 28, the meaſure changes from 2 to 3, but the times or lengths of each cadence or pulſation, are ſuppoſed to be exactly equal, notwithſtanding the diverſity of the ſubdiviſion into 2, or into 3.--But in p. 42, where the meaſure changes from 3 to 2, with *allegretto*

* Rhythmus being an appropriated term in this eſſay, it was neceſſary for the author to give a clear definition of it, according to his meaning, eſpecially as he does not mean to be governed by the various ſenſes given to this term by commentators.

wrote over the change, it is intended to quicken the pulſation, as if made by a ſhorter pendulum, and to lengthen it again in p. 43, where it returns to triple meaſure; but theſe changes of pendulum or pulſation are never required, or indeed admiſſible in ſpeech, only on occaſion of expreſſing ſome degree of paſſion, of joy, grief, deſpair, anger, &c. and will not be more frequent than the changes of ſuch emotions in the mind; whereas the changes or mixture of the meaſures, triple and common, without altering the pulſation or length of pendulum, happens continually, independant of any paſſion; being neceſſarily governed by the natural poize and quantities of the words and ſyllables made uſe of, as will appear through all the examples given in the eſſay.—The pious compoſer of the celebrated exhortation put into the mouths of all our pariſh clerks, "*Let us ſing to the* "*praiſe and glory of God!*" had certainly the idea of a dance in his heart at the time he conceived them; for it is impoſſible to pronunce them otherwiſe than in jig meaſure, giving the ſentence its natural *agogbe* in our language.

Extracts of Letters communicated by a Friend.

I.

'I received Mr. Steele's book; his notion of the melody of 'ſpeech is to be found in Ariſtophanes, p. 8, 9, where he de- 'fines it to be produced by continued ſounds, whereas that of 'long is produced by diſtinct intervals; but I believe Mr. Steele 'is the firſt that ever attempted to reduce it to a regular ſyſtem.

'I cannot

'I cannot at preſent execute his ſlides on the violoncello ſo as to 'imitate language, and I doubt whether I ever ſhall, for it ſeems 'to require much practice.

'Mr. Garrick's objection, page 54, ſeems to me unanſwerable; 'for I have heard Correlli's jig in the famous 5th ſolo, played 'very differently by two eminent maſters, though both played 'the notes, *come ſtavano* (without gracing) on fine inſtruments. 'And if a piece of muſic, where the ſounds are perfectly defined, 'can be played in different taſtes; much more one where ſlides 'require a peculiar neatneſs (or delicacy) of expreſſion.

'I cannot approve of Mr. Steele's manner of dividing the 'Greek and Latin heroic verſe for recital, it ſeems totally incon-'ſiſtent with the Greek doctrine of Rhythm, whereby they ſup-'plied the want of our manner of marking meaſure by bars; 'their muſical notes having no diſtinction of long and ſhort like 'ours. In page 153, there are ſome errors, &c.'

2.

'I am far from thinking that Mr. Steele's notion of the me-'lody of ſpeech was not his own diſcovery, though it is as old 'as Pythagoras, and mentioned by almoſt all the Greek writers 'on Muſic now remaining, and particularly deſcribed by ſome. 'But Mr. Steele has certainly the merit of having reduced it to 'a practical ſyſtem. It ſeems, however, to require ſo much 'practice to obtain a facility in executing the ſlides, and eſpeci-'ally the circumflexes, with the velocity and neatneſs requiſite to 'imitate common ſpeech, that I deſpair of its ever coming into uſe.

'I wiſh Mr. Steele had ſeen the ſection on verſification, in Dr. 'Pemberton's Eſſay, or *Obſervations on Epic Poetry.*'

Anſwer to the foregoing Extracts.

I AM much obliged to you for communicating to me ſome paragraphs of your letters from your learned and ingenious friend.

The ſyſtem of the *melody and meaſure of ſpeech*, was many years in my head before I put any thing on paper; and it was not till after I had made the firſt ſketch of it, that I looked into the antient Greek authors; when finding that I had fortunately wandered into the ſame paths with them, I was encouraged to hazard the publication.

I imagine that after a peruſal of my eſſay, ſo great a maſter of the Greek tongue as your friend, may find many intereſting paſſages in the antient Greek muſicians and grammarians which have long eſcaped general notice.

He obſerves, " he cannot yet execute the ſlides on the violon-" cello ſo as to imitate language:" To do that to a degree of perfection would be very difficult; but my directions intend no more than to make uſe of that means as a ſliding ſcale, in order to find out, on every occaſion, whether a ſyllable is *acute*, *grave*, or *circumflex*, (acute grave, or grave acute), and alſo to meaſure the extent of each accent, how much in degree of aſcent or deſcent; and to do this will not be found very difficult after a few trials.

I cannot

I cannot agree to the inſtance your friend adduces againſt the poſſibility of a correct and certain notation, when he ſays, "he "heard *Corelli's jig* played very differently by two eminent maſ- "ters, though both played the notes *come ſtavano* (exactly as they "were written, ſimply and) without gracing."—In the editions which I have ſeen of Corelli's ſolos, there are no other characters expreſſed, except thoſe of the meaſure, with the quantity, and quality (*acute* or *grave*) of the notes, and alſo of the *ſlurs*; which laſt, if they have any preciſe meaning, are to determine ſuch parts to be played *ſoſtenuto* and not *ſtaccato*; there are no marks of *forte* or *piano*, except to the laſt clauſe of the whole tune, which is marked *piano*; therefore there ſeems to be no licence for variation, ſubmitted to the pleaſure of the performer, who ſhould undertake to play the notes *come ſtanno*, except in the degree of contraſt that he may chuſe to make between the antecedent loudneſs, and the ſubſequent ſoftneſs of this *piano*; for the quantity of *allegro* may be fixed by a pendulum.—Now, I ſay, if three ſimilar copies of this tune, as here deſcribed, are ſent to be ſet by three barrel organ-makers, one in Germany, another in France, and the third in England, I will anſwer for it that their three inſtruments will play the tune, as to manner, exactly the ſame way; nor will the variety of ſtops, employed by each maker (high or low pitch, reed ſtops or flutes, though much greater than the variety of violins, or of human voices) make any difference in the correct identity of the tune. And although from the want of more accurate marks than were known in Corelli's time, or than are yet generally uſed by muſicians, a great variety of expreſſion (in the degrees of *piano*, *forte*, *creſcendo*, *diminuendo*, *ſtaccato*,

cato, ſoſtenuto, &c.) may or may not be applied, by people of peculiar taſtes, where no marks of ſuch expreſſion have been written; yet in ſuch caſes thoſe expreſſions muſt be admitted to be *graces ad libitum*, and conſequently that the performer who employed them did not play the notes ſimply *come ſtavano*.

For the liberty I have taken in offering a new manner of proſodiac notation for poetry of any language, and particularly for Greek and Latin, I have made an apology in my eſſay, with ſome reaſons in ſupport of my opinion.

I do not think the Greek method of defining their meaſures of time was ſo accurate as their natural ſenſation of thoſe meaſures muſt have been; and though we do not know of any ſymbolic marks uſed by them to diſtinguiſh between the *long* and *ſhort* notes of a tune, without the accompanyment of words, it is certain, when the tune was ſo accompanied, that then each note aſſumed its proper *quantity* from the known length or ſhortneſs of its correſpondent ſyllable; therefore, as far as appears to us, we ſhould ſuppoſe the Greeks had not ſuch ſmybolic marks for *meaſure* and *quantity* (in orcheſtra muſic unaccompanied by words) as the moderns have invented; though they certainly muſt have obſerved and kept thoſe meaſures in their performances, in like manner as our vulgar unlettered muſicians do, who play only by ear.

But, admitting the Greeks probably governed, the time and meaſures of their orcheſtra muſic only by ear, having had no marks of *quantity* to their muſical notes; they were, however, very accurate in the quantities of their words and ſyllables.—Contrary to them, the moderns are very accurate in making the

quantities

quantities of their muſical notes, but have abandoned the *quantity* and meaſure of language to be governed entirely by ear.—The lengths of antient muſical notes in a ſong were limited by the lengths of the ſyllables: the lengths of ſyllables in modern ſongs are extended or curtailed by the accidental lengths of the notes.—And whereas in modern ſongs, the principal attention, both of the ſinger, and of the audience, is given to the tune, and little to the words; I am of opinion, that in Greek muſic, the chief attention was to the words, and little to the tune.—From hence it may happen, that when many of the languages of this age may be neglected and forgotten, its muſic may be preſerved and eſteemed.

Since the publication of my eſſay, I have found in *Bacchius Senior*, a paſſage, which I wiſh I had diſcovered before*: in Meibom. Bacch. Sen. p. 23, he ſays, "They had three ſorts of "meaſure for time, *ſhort*, *long*, and *irrational*: The *ſhort*, the "leaſt in quantity, and incapable of diviſion; the *long*, double "the quantity of the *ſhort*; the *irrational* longer than the *ſhort*, "and ſhorter than the *long*; but becauſe it is difficult to explain "in what ratio it is longer or ſhorter, it is therefore called *irra-* "*tional*."

I acknowledge again, I had not remarked or attended to this paſſage in Bacchius when I took the liberty of applying my notation to a few lines of the Æneid and Iliad.—But whether Bacchius would think that I had thereby reduced the *ſhort*, the *long*, and the *irrational*, to one certain, intelligible, and practicable rule;

* I confeſs myſelf ſubject, like other travellers, to ride poſt through a book, and conſequently liable ſometimes to run by objects without diſcovering all their importance.

or

or whether I had rather confounded them all; for want of his perſonal appearance, I muſt ſubmit the deciſion to the judgment of thoſe who are more intimately acquainted with him and his countrymen than I am.

I ſhall be much obliged to your friend for his corrections and obſervations on every part; for, whether I agree with him or not in them all, they will greatly contribute to throw a farther light on a ſubject which is yet very obſcure, and hardly diſtinguiſhable in the modern world.

I ſhall be glad to ſee Dr. Pemberton's eſſay, and particularly his ſection on verſification, mentioned by your friend: at preſent I know nothing of it, but on his recommendation I ſhall peruſe it with attention.

REMARKS on Mr. Steele's *Treatiſe on the Melody and Meaſure of Speech.*

'Page 24. Emphaſis or Cadence; Heavy △, Light ∴.

'Here emphaſis and cadence are ſuppoſed to be the ſame, but 'the former is competent to a ſingle ſound, whereas cadence (in 'melody) conſiſts in the ſucceſſion of one ſound to another.— 'Rouſſeau, in his muſical dictionary, defines cadence in melody 'to be "a quality in good muſic, where the performer or the "hearer immediately diſcovers the meaſure as it were by in- "ſtinct."—'This muſt be by a different ſucceſſion of ſounds 'proper to different meaſures; and when once the ear has caught 'the meaſure, the mind ſeems involuntarily to lay an emphaſis

'on

'on the repetition of it at the beginning of every bar, which 'may have given occaſion to muſicians to call the beginning of 'the bar its accented part, not diſtinguiſhing between accent and 'emphaſis.—And this emphaſis, whether expreſſed or imagined, 'ſeems to be what Mr. Steele calls heavy.'

ANSWER.

The author of the eſſay, having given ſpecial definitions of all his appropriated terms, has defined emphaſis, cadence, or poize, as comprehending the two affections of Δ heavy, and of ∴ light; and in ſome caſes the three affections of Δ heavy, .. lighteſt, and ∴ light, and ſometimes thus, Δ heavy, .. lighteſt, ∴ light and .. lighteſt; examples of all which are in the eſſay*. But having defined and appropriated a ſet of terms to a new ſyſtem, it is in this eſſay, and not in prior dictionaries, thoſe definitions are to be ſought.

Rouſſeau's dictionary gives the definitions of four genera, beſides ſeveral ſpecies of the term *cadence* among muſicians: happily one of them nearly agrees with our author's ſenſe of it.—Almoſt all the terms neceſſary to be uſed on this occaſion, have been ſo variouſly applied and confounded among commentators, antient as well as modern, that nothing leſs than ſpecial definitions could keep us from falling into the ſame confuſion: wherefore, though we have, as far as we could, made uſe of the ſame materials, we thought it more adviſeable to erect a new, than to attempt to repair the old building.

* See p. 34. 41. 43. 45.

REMARKS.

'The Greek and Latin accents were regulated by the quantities of the ſyllables; they never placed the *circumflex* on the laſt ſyllable but one, nor the *acute* on the laſt but two, when the laſt ſyllable was long: and the Romans did not place the *acute* accent on the laſt but two, if either of the two was long. Quintilian, treating of the Latin accents in his firſt book, ſays, "Evenit ut metri quoque conditio mutet accentum, ut

"——————— *pecudes pictæque volucres,*

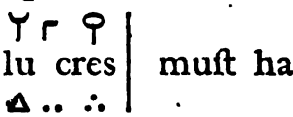
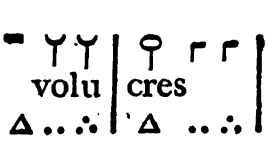
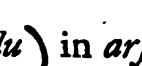
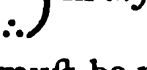
"nam *volúcres*, media acuta legam; quia etſi brevis natura, "tamen poſitione longa eſt, ne faciat Iambum, quem non recipit "verſus heroïcus."—'Which implies either that the accent lengthened the ſyllable, or that the want of it ſhortened it.'

ANSWER.

This obſervation brings on a trial, in which both Virgil and Quintilian are neceſſarily brought to our bar.

I will ſet the whole line, marking the feet, and the quantities in the word *volucres*, as Quintilian ſays, they legally were or ſhould be in any other poſition.

To avoid any diſpute about the form of the dactyls, I have marked them in the old way; but to ſave Virgil's honour, in reſpect to the *ſhort* and the *long*, I have helped out the ſhort ſyllable *lu* with a crotchet reſt, in order to make the laſt bar or cadence

cadence equal to the time of a ſpondee*; and as I ſuppoſe Quintilian felt, though he did not ſay ſo, that, by poſition, *lu* required to be pronounced emphatically, I have marked Δ the heavy poize under it.—Now I conclude this application of *volúcres* could only be excuſed as a poetical licence; for, Quintilian ſays, in any other poſition, muſt have been  or  ; but where was the Δ heavy poize or emphaſis to be? he is ſilent: he talks only of *acuting lú*, and of making it *long*, but ſeems not to have comprehended that *theſis*, or the *heavy* emphaſis was the diſtinguiſhing mark, which, in the utterance, was to accompany that ſyllable in that place: the words of Quintilian imply, that the *acute* lengthened the ſyllable; but if length of time was the requiſite wanting, the crotchet *reſt* which I have marked, fills up the time, though it leaves the ſyllable ſtill a ſhort one: and Mr. Foſter, in his 4th chapter, proves authoritatively, that an acute accent may lie on a ſhort ſyllable; therefore we muſt conclude, the liberty taken by Virgil in this place, was not, accurately, what Quintilian ſays, but was preciſely putting the ſyllable  in *theſis*, whereas it naturally ſhould have been  in *arſis*; or in other words, Virgil put it in a place where it muſt be pronounced *emphatically*, though by its nature it was *unemphatic*.—I have appealed on this occaſion

* See p. 170, and 163, 164.

to Mr. Foſter, only to ſupport me with his learned authorities, in proving how this matter ſtood in the Greek and Latin languages: for the many examples which I have given in the eſſay, ſhew undeniably to thoſe readers who will take the trouble of examining them experimentally, that the *acute* accent, in our language, though moſt frequently joined with the *heavy* and the *long*, is ſometimes with the *ſhort* and the *light*; and that the *heavy poize* Δ, though oftenеſt with the *long* and the *acute*, is ſometimes with the *ſhort* and the *grave**.

The laſt or tenth ſyllable, of what is commonly called an Engliſh heroic line of poetry, ſhould be Δ heavy, in like manner as the penultima, or laſt ſyllable but one, of the Latin or Greek heroic or hexameter line; againſt this rule, in the inſtance above-mentioned, the great *Virgil* has erred; ſo our great *Pope*, as well as all our other poets, under the hard neceſſity of writing ſmooth ſenſe, in rugged words, and clogged with barbarous rhyme, frequently force *light* ſyllables to fill the places of *heavy*;

In faith and hope | the world will diſagree
∴ Δ ∴ Δ ∴ | Δ ∴ Δ ∴ Δ ∴ Δ

But | all man | kind's con | cern | is | chari | ty :
∴ | Δ ∴ | Δ ∴ | Δ ∴ | Δ ∴ | Δ ∴ | Δ

Which, according to its proper poize ſhould be | charity | ; but
Δ ..∴

then the line would want above half a cadence or half a bar of its due length; and yet I apprehend a judicious reader would

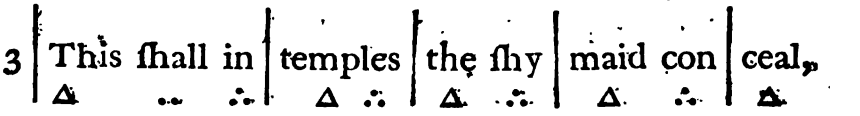
* See p. 76. 119. et paſſim.

rather

rather deliver it ſo as to give the juſt ſound to the word charity, Δ .. ∴ and make up the deficiency of time by a ſilence, than to vitiate the pronunciation in compliment to the ſtrict meaſure and the rhyme. (See p. 188.)

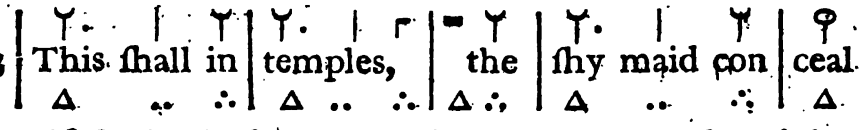
The following arrangements of the poize may be applied to a line of the celebrated Gay;

The peeping fan in modern times ſhall riſe,
Through which, unſeen the female ogle flies;

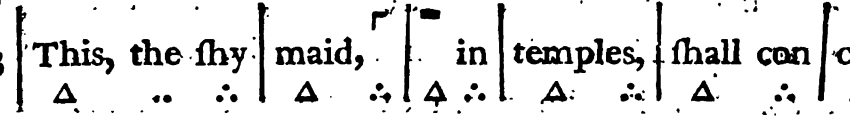


And ſhelter love beneath devotion's veil.

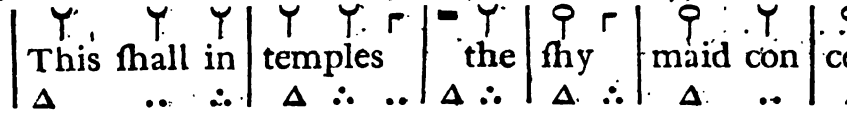
Or thus, for theſe words run very naturally into jig meaſure;



Or if both theſe were offenſive, the words might be thus tranſpoſed;



But after all, I ſuppoſe, Mr. Gay would have read this line thus;



The ſignificancy of which manner is probably loſt on the generality of readers, through want of ſome ſuch notation.

REMARKS.

REMARKS.

'Are not the two following rules obſerved in our own and in 'ſome other languages?

'Firſt, In all polyſyllable words that have one or more long 'ſyllables, the accent ſhall fall on a long ſyllable.

'Secondly, In polyſyllable words that have no long ſyllable, 'that on which the accent falls, may occaſionally ſupply the 'place of a long ſyllable in verſe. I think we obſerve both 'theſe rules, and they may have been the occaſion of our con-'founding accent with quantity.'

ANSWER.

This queſtion, with the two rules and the remark upon them, are all derived from the prejudices of our antient learning; the truth is, that by not diſtinguiſhing the *emphatic poize* from *accent*, we have confounded our whole proſody antient and modern. In both theſe queſtions if the learned remarker had conſulted his ear, inſtead of his grammarians, he would have put the word *emphaſis* in the room of the word *accent*. I can, however, with great certainty anſwer, that neither of the rules are ſuitable with our language; for in the words

2 | im | poſſible |, 3 | con | feſſion |, 2 | deference |,

| de | liberate |, | delicate, |, and in many others, the *theſis*, heavy Δ, or emphatic poize, lies on the ſhort ſyllables, and the *arſis*,

arſis, or ∴ light, on the long ſyllables; I leave accent entirely out of the queſtion, as it has nothing to do with rhythmus or metre.—And here I muſt repeat, that it is emphaſis, cadence, or the poize of Δ heavy and ∴ light (by the Greeks called *theſis* and *arſis*), which alone governs, by its periodical pulſation, that part of muſic and poetry (as well as of dancing) properly called rhythmus. (See p. 87.) The whole time or duration of each cadence, of which the rhythmus conſiſts, is made exactly equal, each to each, but the metrical ſubdiviſion of each cadence may vary as to the quantities or number of the notes and ſyllables, provided the ſum of the quantities of one cadence does not exceed the ſum in each of the other cadences. See p. 116.

Whether a cadence begins with a ſhort or a long ſyllable, or note, or with a reſt in ſilence, is quite indifferent to rhythmus; but that firſt ſyllable, or note, or reſt, muſt invariably carry with it the Δ heavy poize, or *theſis*.

REMARKS.

'1. There can be no greater proofs of the uncertainty of the 'meaſure of the Engliſh language (or perhaps of the inaccuracy 'of my ear), than the liſt of words marked with proper accent, 'quantity, and emphaſis, from p. 136 to p. 144; in many of 'which I have the mortification to find I differ from Mr. Steele. 'P. 139, *beauty*, is, in my opinion, a *trochee*, like *duty*.—*Beauti-* '*ful*, a *dactyl*.—*Beautifully*, a firſt *pæon*, or a double *trochee*; and 'the like in many more.

'2. In this liſt many of the words are made to carry two 'acute accents, ſome two circumflexes; others one, or more

'acute

'acute accents, and a circumflex; the word *neceſſity* has two con-
'tiguous acute accents; all this contrary to the antient doctrine
'of accentuation.'

ANSWER.

1. This criticiſm is very flattering to our author, as it proves that the ſymbols made uſe of in this eſſay are ſufficient for marking any mode of pronunciation, ſo as not to be miſunderſtood by a reader.

It is not very material, whether the author was right or wrong in his application of the marks of quantity to the words *beauty* and *beautiful*, or whether he aſcribed them juſtly to thoſe Greek feet to which they properly belong; as his intention was not ſo much to ſhew how theſe words ſhould be pronounced, as how that pronunciation, whether right or wrong, ſhould be marked. The difference between a *dactyl*, an *anapeſt*, and a *cretic*, or between a *ſpondee* and a *trochee*, or an *iambus*, is very unimportant at preſent in our language, provided the *theſis* or Δ heavy poize is not put out of its proper place. What a degree of nicety we may attain hereafter I cannot judge of; it is a great point gained now to have it admitted that we have the varieties of accent, quantity, and emphaſis, in any modern tongue.

2. The antient doctrine of accentuation called that affection in ſyllables, *accent*, which was and is really *emphaſis*.—I have marked acutes and circumflexes as I found them by experiment, and they often follow each other without interruption: but the ſame experiments have compelled me to lay it down as an invariable rule, that two Δ Δ *theſis*, or heavy poized expreſſions,

can never immediately follow each other, without the intervention of ∴ *arſis*, or the light, whether in ſound or in ſilence: and I apprehend this ſhould have been the rule of the antients, if they had, on this occaſion, explained themſelves with their uſual preciſion and perſpicuity.

REMARKS.

'In p. 51, the ſpeech of Demoſthenes is ſet to one regular 'movement, all through, which Cicero reckons a great fault in 'oratory.—In p. 53, and elſewhere, there ſeems to be an in-'congruity in placing two prickt crotchets in a bar where the 'movement is by three crotchets, for two prickt crotchets in a 'bar is common time, the *arſis* and *theſis* being equal.'

ANSWER.

The mixture of the two genera of common and triple meaſure is employed in the example, p. 51, as well as in p. 53. In computation of meaſure, ſilence being as ſignificant as ſound, the reader will ſee that the 5th, 10th, 12th, and 13th bars or cadences, having the quantities of their Δ heavy and ∴ light equal, give the diverſity of common meaſure mixed with triple, without, however, being incongruous either there or in page 53, ſince the rhythmus is not diſturbed by this variety of metrical ſubdiviſion within the cadences, while the whole times of the cadences are moſt ſcrupulouſly equal, each to each. It will be found alſo, on a cloſe examination, that the triple cadences are otherways variouſly diverſified; ſo that we imagine that ſpecimen does not in this inſtance fall under the cenſure denounced

by Cicero.—To thoſe who are better acquainted with arithmetic than with muſic, the diverſities in the meaſures of the ſpeech of Demoſthenes, p. 51 and 53, will be more apparent when exhibited in the numbers, of which the bars or cadences are compoſed, as thus, p. 53.—Let the quaver | = 1, and ♈ = 2, then ♈· = 3, and ♈ = 4, and ♈· = 6. the cadences contain as thus,

| 2, 2, 2, | 6, | 3, 3, | 2, 2, 2, | 3, 3, | 6, | 2, 2, 2, | 3, 1, 1, 1, | 2, 2, 2, | 3, 3, | 2, 2, 2, | 3, 3, | 3, 3, | 6, | 4, 2, | 4, 2, | 3, 1½, 1½, | 2, 2, 2, | 3, 1, 2, | &c.

REMARKS.

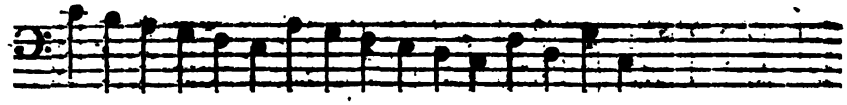
'1. It is commonly ſuppoſed that all notes of equal value 'in the ſame piece are to be played as exactly equal as the beats 'of a clock; if ſo, common time could not be diſtinguiſhed from 'triple, but by ſome affection either of emphaſis or of melody. 'Both of which will be found to take place, in ſome degree, in 'every muſical compoſition.

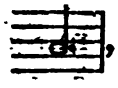
'2. But a regular rhythmus was reckoned ſuch a fault in 'oratory, by the antients, that Cicero and Quintilian look upon 'a ſingle verſe as a blemiſh in proſe: and an emphaſis, recurring 'at equal intervals, muſt be tireſome and diſagreeable: there-'fore proſe does not ſeem to admit a diviſion by *arſis* and '*theſis*.'

ANSWER.

1. Here follows a ſeries of notes, which, without any particular application of *emphaſis*, may be either *common* or *triple meaſure* or *metre*.

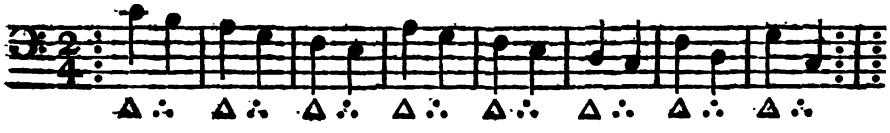
Suppoſe a crotchet to be equal in time to one ſtep of walking,



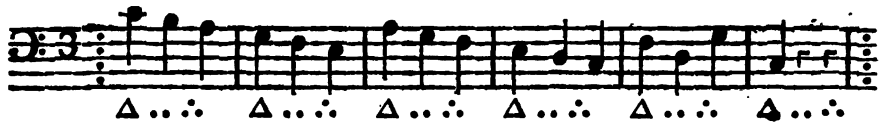
But if this ſeries be repeated, without intermiſſion, the finger or player will be led inſtinctively to lay the *emphatic pulſes* ſo as to divide it into *cadences* or bars of *common meaſure:* or if the laſt note be made a ſpecked minim  , or be followed by two crotchet reſts , then the finger or player will be inſtinctively inclined to divide it into cadences of triple metre.

Now let it be obſerved, that this determination of the mode to *triple* or to *common metres*, does not ariſe from the *harmonic* order of the ſeries; that is, from the melodious, or the harmonic relation of the notes that compoſe it, but merely from their rhythmical or numerical relation or congruity; for if the ſeries were not to be marked with any emphaſis, and not to be repeated, its mode would be entirely equivocal; but if repeated without addition of ſound or *reſt* to the laſt note, it would force the finger or player into the emphaſis of common metres or cadences: therefore it may have its cadences or bars marked in either of the two following modes:

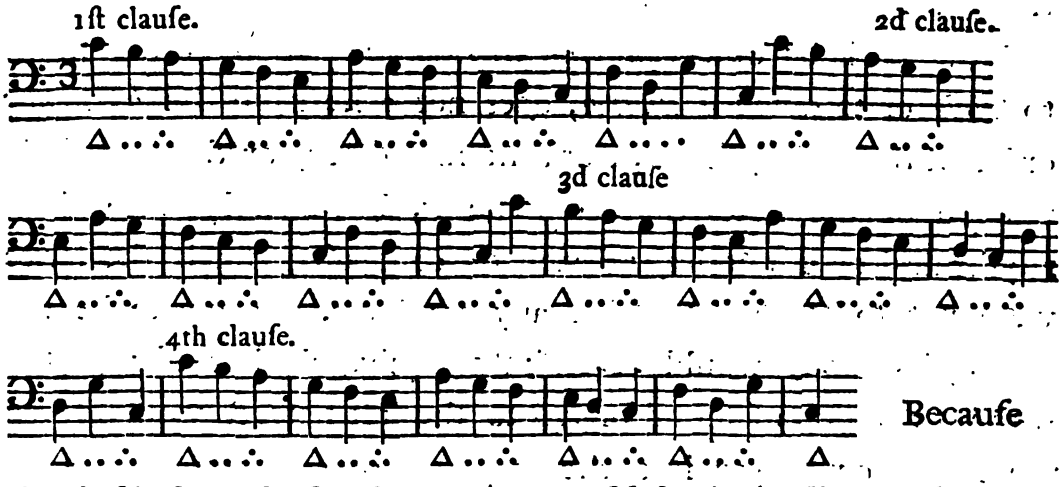
Cadences of common metres.



Cadences of triple metres.



For though a perſon, in contradiction to his inſtinctive ſenſe of cadence, might continue the ſeries contained in this clauſe repeatedly in *triple meaſure* (without lengthening the laſt note to the time of a ſpecked minim, or without the addition of two crotchet reſts) he would find ſome uneaſineſs and difficulty in doing ſo.



Becauſe the inſtinctive ſenſe of the ear would be immediately ſhocked, in the firſt repetition, or ſecond clauſe, to find the heavy impulſe Δ ſhifted from the firſt to the third note of the original cadence in the ſeries; and in the next repetition, or 3d clauſe, the ſame heavy impulſe Δ again ſhifted to the ſecond note of the original cadence; and though at the 3d repetition, or 4th clauſe, the ear would be pleaſed to find the heavy impulſe Δ or emphaſis again returned to the firſt note of the original clauſe, yet

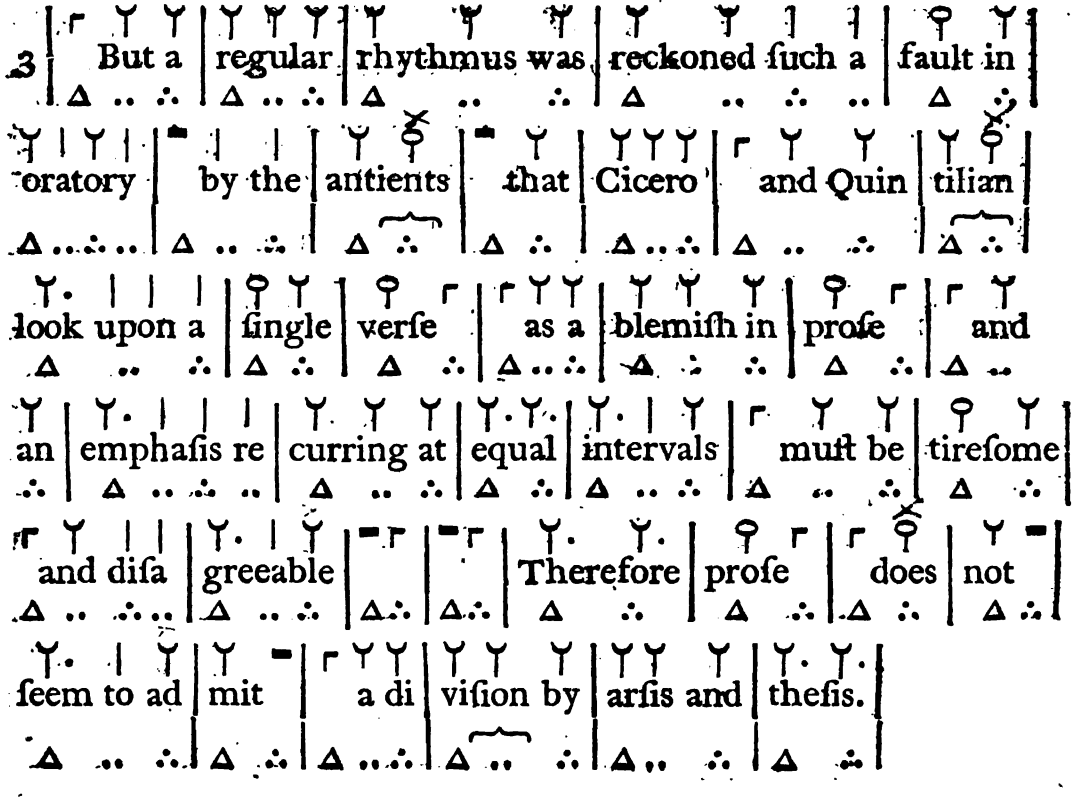
yet it would ſtill be diſſatisfied in ſome degree for want of the uniformity, or congruity of clauſular diviſions: for the inſtinctive ear would remember that the ſeries which made the firſt clauſe, conſiſted of ſix whole cadences; whereas the firſt and ſecond repetitions, by changing the emphaſis, could allow no more than five cadences in each of the 2d and 3d clauſes, and the number of five cadences in a clauſe, unleſs lengthened out by an additional cadence in ſilence, is certainly incongruous and diſpleaſing to our inſtinctive ſenſe of muſical rhythmus.—However, it muſt be admitted, that a judicious compoſer may ſometimes deſignedly endeavour to puzzle his audience by changing the emphatic impulſe (as in this example) and alſo to diſturb their feelings by incongruous clauſes in his meaſure, as well as by diſcords in his harmony, in order to prepare them to be more exquiſitely delighted by a return to uniformity, congruity, and concord.

Now, admitting that ſuch doubts and uncertainties may occur in determining the meaſure of a piece of muſic, written without any marks, by bars or otherwiſe, to direct the player where to lay his emphatic poize, which ſhould correſpond with a periodical pulſation, I will obſerve, that the like doubts and difficulties will frequently occur in reading language, and always in an unknown one, unaſſiſted by ſome ſuch notes as thoſe propoſed in this eſſay, but principally for want of the marks of the poize △ heavy and ∴ light.

But when a piece of muſic is properly played, or a ſpeech properly ſpoken, the ſenſes of the auditors are immediately influenced and carried along with the player, or the ſpeaker, in whatever

whatever is the proper meaſure of his tune or of his ſpeech; and the effect of this inſtinctive communication of periodical impulſe is more immediate and more certain in ſpeech than in muſic, in as much as we are all more perfect in our underſtandings of ſpeech than of muſic: many people are not muſicians, but all uſe their tongues, and liſten to the diſcourſes of others.

2. To the ſecond Remark I cannot think of a better anſwer than to ſet the very words of the learned remarker to my notes of quantity and poize, leaving it to the iſſue of this experiment to determine, whether proſe can or cannot admit of a diviſion by *arſis* and *theſis*.



I would

I would not have it underſtood that theſe periodical pulſations of ſpeech muſt always be ſtrictly confined, as it were, to the ſwing of the ſame length of pendulum: that certainly is not the caſe, either in proſe or in poetry, nor yet in ſuch diaſtematic muſic as pretends to expreſs any thing either narrative or characteriſtic: the length of the bars or cadences may be occaſionally increaſed or ſhortened at the pleaſure of the ſpeaker, but always the new metres of the rhythmus muſt be preſerved after every change till it be found proper and agreeable to make another change; and this we ſee continually exemplified in daneing, by changes in meaſure both quicker and ſlower, as well as in diverſity of modes, triple and common; though ſtill under all theſe changes the movement is rythmically governed by the *agoghe* or drift of *theſis* and *arſis*.

REMARKS.

'I am not ſatisfied with the anſwer to Mr. Garrick's queſtion 'in p. 54.—It is well known that the ſame piece of muſic may 'be played in different taſtes by different performers.—If, then, 'a piece of muſic, whoſe tones and movement are ſo preciſely 'determined, can be played in different manners, muſt not an 'imitation of the vague tones of ſpeech be much more liable to 'ſuch variety?

'I can eaſily believe that Mr. Steele may imitate a ſpeech he 'has heard with great exactneſs; but I cannot perſuade myſelf 'that one who did not hear it can do the like from any notes 'or ſymbols whatſoever.

'It

'It muſt, however, be acknowledged, that Mr. Steele's nota-'tion, well executed, may give an idea how a ſpeech ought to 'be pronounced.'

ANSWER.

In anſwer to the firſt objection in this remark, the reader is referred to what is ſaid on this head in page 205, to which I will farther obſerve, that when in ordinary muſic a performer adds any graces or peculiarity of manner, not expreſſed in the notes ſet before him, ſuch addition or alteration is as peculiarly his own, and as unexpected from thoſe notes, as if a taylor, under the preſcribed orders for making a plain ſuit, guided by his own inclination, ſhould generouſly compliment his employer, by adding the ornaments of lace or embroidery to it.

However, the like incidental graces are not as applicable to ſpeech as to diaſtematic muſic; the variety of natural tones in voices, ſuch as the naſal, the guttural, the liſping, the northern burr, and other provincial as well as perſonal blemiſhes, I conſidered under the metaphor of a bad violin, certainly not worthy of imitation; the expreſſions of *piano* and *forte*, of quantities *ſtaccato* and *ſoſtenuto*, of accents *alto* and *baſſo*, of emphaſis *arſis* and *theſis*, and of meaſured *pauſes*, are the muſical materials of ſpeech, reducible to rules of art; all theſe are provided for by diſtinct ſymbols, and if by their aid as much may be performed, as the candid remarker acknowledges in his laſt paragraph, the author expects no more.

REMARKS.

'In p. 80, the dactylic verſe is ſet to triple time, contrary to 'the practice of the antients, who called all rhythm that was 'divided into two equal parts (like our common time) dactylic.

'In the following page, Mr. Steele makes no eliſions in the 'verſe

"Littora; multum ille et terris jactatus et alto;"

'by which means it has two redundant ſyllables, and cannot be 'meaſured by dactyls and ſpondees. What a verſe is

"Monſtrum horrendum informe ingens cui lumen ademptum,"

'without eliſion? ſurely not dactylic.'

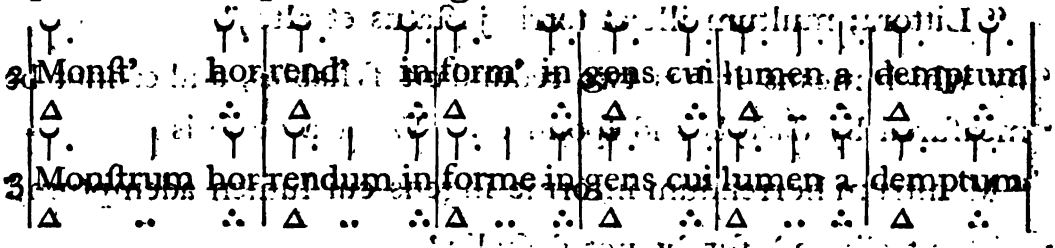
ANSWER.

In page 89, I made my requeſt not to be drawn into any conteſt with the champions of the antient Greeks and Romans. If it were poſſible for me to have a converſation with Dionyſius of Halicarnaſſus, Demoſthenes, Plato, or even Cicero, I ſhould have no doubt of our general agreement in all theſe principles of elocution; but as their commentators, from Quintilian down to our days, have confounded accent, quantity, and emphaſis, ſo as to make no account at all of the laſt, though the moſt important of the three, I cannot agree to be tried by their laws, though I am very ready to ſubmit to be judged by thoſe of common ſenſe, that is, by the judgement of the ears on our native language.

My apology for the liberty I took with the antient dactyl has been repeatedly made; I ſhall ſay no more in its defence, but

leave it to time, and to the reſurrection of thoſe dead languages to approve or condemn it, and will here ſet the *monſtrum horrendum* both according to the old rules, and according to mine, in order to ſhew that they both are exactly equal in time, if repeated to the ſwings of the ſame pendulum.

Let the diſtance of time between theſis Δ and theſis Δ be equal to one ſtep of walking.



When the conſtruction of a language depends on the terminations of its words; eliſions, by which thoſe terminations are concealed, muſt contribute to render ſuch a language obſcure; but if this practice was the mode, and at all times favoured by the Greeks and Romans, I pretend no right to oppoſe it; I only have ventured to ſhew by theſe examples, that, for our reading, ſuch eliſions are not abſolutely neceſſary. Some of our faſhionable authors in the laſt and about the beginning of this century, were pleaſed to write *of 'em* and *to 'em*, and were very near founding an authority for ſuch eliſions in Engliſh; but ſince the improvement of our ears in muſic and in grammar, they, for the moſt part, ſeem to be diſcountenanced.

Having on the recommendation of one of my friends peruſed Dr. Pemberton's Section of Verſification in his *Obſervations on Epic Poetry*, I find he has been in the general error of other learned

learned men, in confounding *accent* and *quantity* with EMPHASIS, by not ſeeing that EMPHASIS was an accident *ſui generis*, or ſole of its kind, and ſo indiſpenſably neceſſary, that the ſignificant expreſſion of language could not exiſt without it; and indeed ſo ſingularly important is this in regard to rhythmus and metres, that, I think, without it they are unintelligible; but that there can be no difficulty in underſtanding them and all their adjuncts, as applied to language, as ſoon as EMPHASIS is conſidered as a diſtinct property or accident.—And ſo far is Engliſh from wanting that certainty of meaſure which Dr. Pemberton and other eminent writers attribute ſo excluſively to the learned languages, it is the only one wherein an Engliſh ear can perceive the properties of accent, quantity, and emphaſis, to exiſt moſt poſitively and diſtinctly; for, the properties of enunciation in the dead languages, we muſt take upon the credit of thoſe who heard them ſpoken as living languages, whether they have deſcribed thoſe properties right or not.

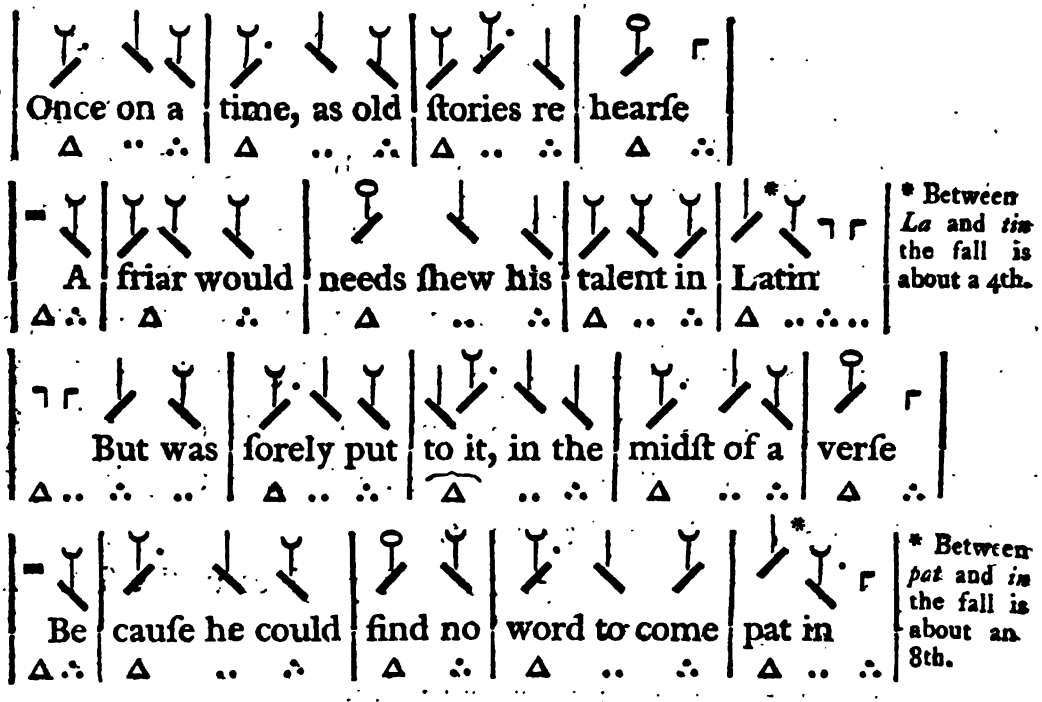
Dr. Pemberton, in page 125 of his eſſay, gives us the four following lines thus marked:

Ōnce ŏn ă | tīme, ăs ŏld | ſtōriĕs rĕ | hearſe,
Ă frī | ăr wŏuld nēeds | ſhĕw hĭs tā | lĕnt ĭn Lā | tĭn;
Bŭt wăs ſōre | lў pŭt tō't | ĭn thĕ mīdſt | ŏf ă vērſe,
Bĕcaūſe | hĕ coŭld fīnd | nō wōrd | tŏ cŏme pāt | in.

In theſe lines the Doctor intending to ſhew (after Dr. Wallis) that we had both dactylic and anapeſtic meaſures in our language, has from the notion of dividing the firſt line into dactyls, accidentally marked the bars, which are emphatic, in the right places; but thinking to prove the other three lines anapeſtic, he,

loſt all idea of emphaſis, and of rhythmical agoghè, and placed the bars quite wrong.

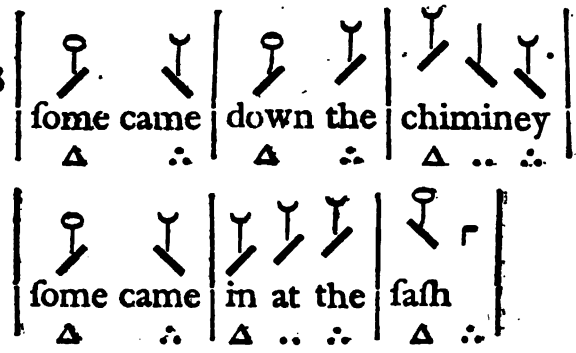
Theſe lines, however, are a very proper example to prove the propriety of our manner of varying the proportions of the members of the dactyl, to the ſatisfaction of an Engliſh ear in our language, being ſet thus:



In this manner of ſetting theſe lines, every Engliſh ear will readily agree that the *theſis* Δ or heavy emphaſis is properly placed; very few, if any, will diſpute the quantities, and perhaps not many the accentual marks; then if the reader will conſider the cadences, and uſe that latitude which may be allowed under the remark quoted from *Bacchius Senior* (in p. 207), he will find they contain *dactyls*, one *amphibrachys*, *trochees*, *iambics*, a 2d *pæon*, and either the *tribachys* or *moloſſus*, that is, a foot of three ſyllables of equal length, the difference being only ſhorter or longer;

longer; in the above example, I would ſay, *friar would* was a *moloſſus*, and *talent in*, the ſame. But within the limits of each cadence or bar in the above lines, there is contained no *anapeſt*. All this variety of feet are, however, under a rhythmus of triple metres, without any mixture of common metre.

It happened while the author was explaining this paſſage to a friend, a ſudden ſummer torrent of hail and rain fell, and beat into the next room, when we heard the houſe-keeper exclaim, 'ſome came down the chimney, ſome came in at the ſaſh',— which being ſet exactly in her tone and manner of articulation, furniſhes another very good example of emphaſis, accent, and quantity, and in which the rhythmical agoghe cannot be miſtaken:



But to return to our examination of Dr. Pemberton's ſection on Verſification; in p. 106, that gentleman ſays, "theſe meaſures "were of ſuch efficacy in thoſe languages (Greek and Latin) "that the adjuſting of their periods to ſome agreeable rhyth- "mus or movement, by an apt ſucceſſion of long and ſhort "ſyllables, was conſidered in oratory as an art of great im- "portance towards the perfection of eloquence. In our lan- "guage this ſeems to be ſcarce thought of, though perhaps what

"we

" we commonly call ſmoothneſs of ſtyle is in part owing to " ſomething analogous, namely ſuch a rangement of the words " whereby the ſyllables follow one another with a free and eaſy " cadence." Here the inſtinctive ſenſe of this ingenious author was ready to lead him right if he had dared to have followed it a little further, but the glimmering of the learned lamp led him aſtray. P. 107. " But in relation to the antient verſe, " we find ſome of their meaſures eaſily read in rhythmus ſuited " to our ear; ſo there are others which in reciting muſt appear " lame and defective." " In ſpeech the ſimple proportion of " 2 to 1 is moſt natural to be obſerved between the length of " the longer and ſhorter ſyllables. And thoſe meaſures which " appear harmonious in reading are diviſible, according to this " proportion, either into common or triple time, as tunes are " divided in the modern muſic; the dactylic and anapeſtic mea- " ſures move in common time; the iambic and trochaic, ac- " cording to the triple; the other meaſures are not diviſible in " that manner. And if we enquire how theſe movements, irre- " gular in reading, could be fitted to muſic, we ſhall find one of " theſe two means neceſſary for that purpoſe, either by inter- " poſing reſts or pauſes to ſupply the meaſure, where deficient, " or by taking ſome liberty with the ſyllables, ſo as upon occaſion " to vary the common proportion between the longer and the " ſhorter. St. Auſtin has written a treatiſe expreſsly to re- " concile the various meaſures of the antient verſe with the " principles of muſic; and whenever any verſes are compoſed " of feet conſiſting of different meaſures of time, he endeavours

" to

"to fill up the incomplete meaſures by the aſſiſtance of pauſes "only."

123. "Metre and verſe differ from ſimple rhythmus in this, "that rhythmus in ſpeech is a very orderly ſucceſſion of long "and ſhort ſyllables, which will paſs agreeably over the ear, but "metre and verſe is ſuch rhythmus confined within a ſhort "compaſs and ſucceſſively repeated." 125. "What has cauſed "our meaſures to be ſo little attended to, I ſuppoſe, is the un- "certainty in the quantity of the greateſt part of our ſyllables. "This muſt fruſtrate all attempts to bring the antient hexa- "meters into our narrative poetry; for that verſe being com- "poſed of a diſcretionary mixture of two different feet, we "ſeldom can be led by the ſound of the words into the true "movement of each verſe." P. 126. "Whereas the antient "accent is repreſented to be only a variation in the tone of the "voice, and had no relation to the quantity of the ſyllable, nor "of conſequence any influence over the movement of their "verſe, any more than the pitch of the notes in a tune affect "its movement, our accent is conſtantly attended with an em- "phaſis, which implies greater length in the ſyllable, and "thereby regulates our verſe."

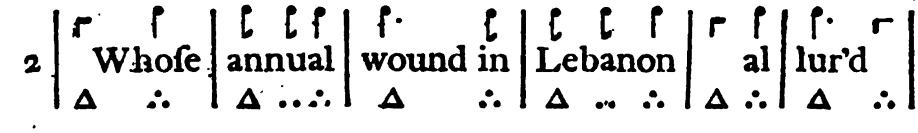
P. 131. "The *emphaſis* or *accent* falling upon the foremoſt "of the two ſyllables in any foot, except the firſt, which will "make that foot reſemble a trochaic, or two ſyllables placed "together in the ſame foot, which muſt both of neceſſity be "pronounced ſhort, will certainly deſtroy the harmony of the "verſe."

With great reſpect for this learned author, I muſt, however, deny the authority of this rule; it is derived from the error which the learned have been too long in, of confounding *accent*, *emphaſis*, and *quantity*, altogether, as inſeparable accidents of one and the ſame ſyllable: but whoever takes the pains to diſtinguiſh and divide theſe accidents as we have done in this eſſay, will be convinced that Δ the *heavy emphaſis*, may fall on a *ſhort* ſyllable as well as on a *long* one, and that the ſame *emphaſis* may be occaſionally either *grave* or *acute*; and that both *grave* and *acute* may occaſionally be either *long* or *ſhort*.

For example, the learned Doctor having, in page 133, marked the *quantities* of the following line, has placed the mark of *long* over every ſyllable which he thought ſhould be in theſis, or emphatic, as thus:

Whŏſe ānnuăl wōund ĭn Lēbănōn ăllūr'd.

But if the ſame line be noted according to the rules propoſed in this eſſay, the *quantities* and *emphaſis* will be thus:



And here by diſtinguiſhing and diſtributing *emphaſis* and *quantity*, without marking the *accent* at all (which though eſſential in pointing out the ſenſe of words and periods of ſentences, is no more affected to poetry than to proſe), we find that WHOSE is *long*, and AN, in ANNUAL, *ſhort*, but that AL, is *long*, both in ANNUAL and ALLUR'D; and LE, in LEBANON, is *ſhort*, and that NON, in LEBANON is under *arſis*, and *unemphatic*.

I have

I have marked the meaſure here by the common notes of muſic, as in this inſtance where the *accent* is omitted, they may give a more familiar idea of the time or *quantity* of theſe ſyllables to any perſon verſed in muſic than the new marks generally uſed in the foregoing treatiſe.

The native taſte, ear, and diſcernment, of this author, was ſuch, that if in the matter treated of in this ſection, he had been guided by his inſtinctive ſenſes, I think he would have left nothing for me to have ſaid on the ſubject; but I apprehend his great learning led him aſtray; nature held out her light to him in vain, he had devoted himſelf to the authorities of the antients; and although in ſome points he had the courage to differ in opinion from Ariſtotle, yet in the doctrine of *accent* and *quantity*, he has, in this ſection, faithfully followed them through all their errors.

In ſeveral examples given in this ſection by the learned Doctor, and in the ſeveral paſſages which are here quoted, he has ſhewn the juſtice of his inſtinct concerning *emphaſis*, and alſo at the ſame time the inconſiſtency of his reaſoning, in artificially confounding it with *accent* and *quantity*, from which nature had made it clear and diſtinct.

The learned Dr. Foſter (whoſe eſſay on *Accent* and *Quantity* is many years later than Dr. Pemberton's), has certainly reſcued the *acute accent* from the confuſion it was involved in with the *long quantity*; and having ſhewn that *accent* being quite diſtinct, and a different affection from *time* or *quantity*, has proved that a ſyllable, whether *ſhort* or *long*, may, at the ſame time, be either *acute* or *grave*; and that the *acute* is by no means neceſſarily

coupled with a *long*, nor does it require the *ſhort* ſyllable to be lengthened on its account. But notwithſtanding his accuracy on this head, he has nevertheleſs left the *acute* ſtill confounded with the *theſis* or the *emphatic* ſyllable, which we call the *heavy* Δ; and, in that reſpect, is in as great an error as Voſſius, Henninius, or his opponent Dr. G. In fact they are all in an error of the ſame kind, as it is the want of ſeparating theſe three accidents diſtinctly from each other, which variouſly affect every ſyllable in language; I ſay it is for want of having ſeparately defined and diſtinguiſhed the powers and uſes of theſe three accidents, that all our commentators have been in contentious confuſion for above fifteen hundred years. In page 192, Dr. Foſter gives for an example, the word ALLY, which he ſaid, five years before, was an *oxytone*, having the laſt ſyllable *acute*, as *allý*; but was afterwards become *barytone*, with the *acute* on the firſt ſyllable, as *álly*: whereas in truth the *accent* has nothing to do with this difference of pronunciation in either caſe; it is the *theſis* or *heavy poize* only which marks the difference, as *ally* ∴Δ in one caſe and *ally* Δ∴ in the other; and the ſpeaker may make either the firſt or the laſt ſyllable *acute*, without any alteration in the *emphaſis*: for it has been proved in the foregoing eſſay, that *emphaſis*, or the *heavy poize* Δ, is as independant of the *acute*, as the *acute* is independant of a *long quantity* *.

It

* In page 10 of the foregoing eſſay, where I was treating of accent only, I endeavoured to obviate a doubt of the learned author of *Origin and Progreſs of Language*, why the *grave*, marked on a laſt ſyllable, ſhould (by ſome commentators) be ſaid to denote the *acute*? But to what I have there offered, I would add further, that I ſuſpect, in ſeveral caſes, the laſt ſyllable of a Greek word, though *grave*, might require to be under *theſis* Δ, or the *emphatic poize*; which

It is plain from the whole tenor of Dr. Foſter's eſſay, that he had no diſtinct idea of *rhythmus*, nor of its great governing principle, the *emphatic poize* of Δ heavy, and ∴ light; and though he and ſeveral other writers talk of *theſis* and *arſis*, they never find out the great ruling power of them, and that they are uniformly alternate and periodical; for the periodical returns of theſis Δ, or the heavy ſyllable, govern the rhythmus or meaſure of ſpeech, as forcibly as the beating of time does that of modern muſic or dancing*.

When I ſee ſuch reſpectable men as Doctor Pemberton and Mr. Foſter wandering in the mazes of antient learning, I cannot help comparing them to blind men laborioufly groping for an object which they are continually near but never find. Had I been half as ſtudious, and a quarter part as learned, as either of thoſe authors, I think I ſhould have gone aſtray as they did. But inſtead of endeavouring to diſcover the mine by following the obſcure traces of antient adventurers, I made uſe of my natural ſenſes, like thoſe animals whoſe inſtinctive ſmell leads them directly to the ſubterraneous *truffle*; and by confining my enquiry chiefly within the limits of my native language, I gradually diſcovered that the materials I was in ſearch of, required not to be dug for, they lay upon the ſurface: Then having found them, it was matter of amuſement to me to look into the antient ruins; where I perceived the old materials were, in their original nature, the ſame as ours when picked clean from the

which affection of the voice has hitherto been miſtaken for the *acute accent*: and if I am right in this conjecture, it may be the means of reconciling that apparent inconſiſtency in the rules and obſervations of the commentators.

* See Foſter's Eſſay, p. 51, and 59.

learned rubbiſh, with which the miſtaken induſtry of commentators had mixed and confounded them.

The rapid improvements made, of late years, in the practice of muſic and other polite arts are proofs, that the preſent age is not deficient in genius and application neceſſary for aſpiring towards that degree of perfection, in which the univerſal conſent of the learned admits thoſe arts to have been about two thouſand years ago.

I therefore moſt earneſtly recommend to the profeſſors and lovers of muſic and poetry, to exert their faculties in endeavouring to recover a proper muſical accompaniment for theatrical declamation; which we are aſſured was the delight of a people who were the moſt refined judges in literary elegance, of whom we have any hiſtorical knowledge, and of which we have a teſtimony in their works ſtill exiſting.

An Italian author (DONI) has left us proofs, that a ſociety of ingenious and learned virtuoſi (of whom he was one) took a great deal of pains in Italy, under the auſpices of ſome celebrated patrons, above a century ago, in an endeavour of this kind; in which, though they did not entirely ſucceed, it is probable the Italian recitative owes much of its preſent merit to thoſe endeavours; for, when it is performed by their beſt actors, it comes ſo near the common melody of the Italian language, as that the muſical accompaniment has no other effect on the audience than to give an additional force to the ſentiments intended by the words. And it is remarkable, that the moſt pleaſing and moſt affecting parts of the Italian recitative are thoſe which are ſpoken exactly with the ſame accentuation, and with the ſame

energic

energic expreſſion, with which a good actor would have delivered them if he had been ſpeaking without any muſical accompaniment; but to which that accompaniment, properly ſuited, gives a moſt exquiſite relief.

On the contrary, when the recitative as formed for, and fitted to, the Italian ſpeech, is applied by ignorant imitators to other languages, whoſe melodies in their natural accentuation are very different from that of the Italian; ſuch an aukward adaption becomes ridiculous and diſguſting; and is the reaſon why recitative, even in Italian, is diſagreeable to the general taſte of thoſe who do not underſtand that language.

But now, having proved in the foregoing eſſay, that our language, in common ſpeech, has all the variety of melody by accents, and of rhythmus by emphaſis, quantity, and metres, which human organs are capable of; it follows, that it muſt have a ſpecies of ſong peculiar to itſelf, though perhaps not ſo agreeably chanting as the ſong of the Greek and Italian languages. It remains, therefore, for our profeſſors in muſic and poetry to make experiments; in the firſt place, to mark by an apt notation, the natural melody and meaſure of ſome celebrated cantata or monologue; and in the next place, to find out what ſpecies of accompaniment will be moſt ſuitable and moſt advantageous to that melody and meaſure, and to embelliſh by proper interjected interludes, the ſentiments capable of ſuch ornamental relief.

INDEX.

INDEX.

A.

ACCENTS, notes of, pages 7, 8, 9. 13. 24.
——— demonſtrated by example of the ſame word in a noun and a verb, 151.
——— liable to be changed ſometimes, 145.
——— Rules for finding the difference of, 75. 131. 197.
——— Standard of, 75.
——— have nothing to do with rhythmus, metre, or quantity, 215.
Accentual ſlides, diſtinguiſhed by poſition of their ſymbolic marks, 30. 192.
Accentuation, a general term for all the five orders of accidents, 150.
——— of the ſame words in different intentions, 87.
Accidents, five orders of, 24.
——— illuſtrations of, 26. 31, &c.
Accompanyment, for theatrical declamation, 35, 36. 40. 47. 236, 237.
Additions to this eſſay, 194.
Agoghe, or drift of rhythmical emphaſis, 183. 186. 188. 191. 223.
Analyſis of the accidents in the melody and meaſure of ſpeech, 24.
Anſwers to the firſt ſet of obſervations of the author of the Origin of Language, 85.
——— to the ſecond ſet 113.
——— to the third ſet, in the poſtſcript, 183.
Anſwer to a letter from Glaſgow, 200.
——— to extracts from other letters, 204.
——— to remarks on Mr. Steele's treatiſe, 209.
Apology for the neglect of accentuation in modern languages, 171.
Appoggiatura, or inſinuator, 145.
Ariſtides, on reſts and pauſes, 78.
Arſis and *Theſis*, 11, 12. 20. 27. 88. 115. 117. 132. 170. 183. 216, 217. 235.
Articulation of language and of muſic, 65.
Auſtin, Saint, his treatiſe on pauſes, 230.

B.

Bars, 11. 22, 23. 155.
——— not uſed by the Greeks, 127.
Beating of Time derived from the beating of our pulſe, 20.

C.

Cadence, 11, 12. 25, 113. 123.
——— heavy and light, 20. 34. 41. 43. 45. 77. 87. 117. 144. 170. 209.
——— example of, when doubtful in muſic, 218, 219, 220.
——— ſubdiviſion of, 25. 114.
——— the governing power of rhythmus, 87. 154. 235.
——— definition of, 116.
——— not quite the ſame as the Greek metre, 113.
——— difference from the Greek metre, 115. 120.
——— impulſe of, accounted for, 118.
——— often divides a foot, 116. 148.
Characters, or ſymbolic marks of accentuation, 24.
——— of the melody and meaſure of ſpeech in an example, 13.
Cibber, Mrs. excellence of her pronunciation, 48.
Circumflexes, their forms, 6, 7. 13. 24. 85, 86, 87.
——— as inſinuators, or graces, 146.
Compaſs of the ſlides, moſt agreeable, 48, 49.
Curſing and ſwearing, rhythmical expletives, 67.

D.

Dactyl, why ſo called; and apology for the liberty taken with it, 81.

Definition of the chromatico-diatonic, or ordinary muſic, 4.
——— of the melody of ſpeech, *ibid.*
——— of rhythmus, 72. 114. 127.
——— of quantity, 72. 116.
——— of rhythmus and metre left in great confuſion by all the commentators antient and modern, 201. 209. 214.
Difference of elocution, exemplified on a ſentence from Demoſthenes, in three different manners, 51, 52, 53.
——— between loudneſs and emphaſis, 68. 88. 165. 183.
——— between cadences and Greek metres, 115. 120.
——— of rhythmus, metres, feet, and quantity, 148.
——— of Engliſh and French pronunciation in the ſame words, 120. 150.
Diphthongs, how made, ix.
——— diſſection of, *ibid.*
——— in Engliſh, deſcribed, xi.
——— definition of, *ibid.*
Diverſity of meaſure in the ſame ſpeech, 25. 28. 42. 51, 52, 53. 218.
Driſt of rhythmical impulſe, 183. 191.

E.

Eliſion of ſyllables ſeldom neceſſary in good poetry, 75. 81. 225, 226.
Emphaſis, 11, 12. 24. 28. 30. 49 87. 117. 132. 154. 165. 183. 195. 213. 215, 216. 227. 234.
Engliſh Heroics, are hexametres, 27.
——— *Hexametres*, in Greek metres and modern cadences, 163.
Examples, a line from Pope, 13. 26. 38. 129.
——— from others, 26, 27. 31, 32, 33. 76.
——— from Shakeſpear's Hamlet, 40.
——— variation, 45.
——— of Mr. Garrick's manner, 31. 47.
——— of a ſentence from Demoſthenes, in three manners, 51, 52, 53.
——— of articulation of ſound on a ſingle ſyllable, 66.
——— of four lines from Milton's Paradiſe Loſt, 77.
——— the ſame defended, 167.
——— of four lines from the Æneid, 79, 80.
——— of four lines from the Iliad, 82.
——— of a falſe emphaſis in Virgil, 210.
Examples, of the ſame in Pope, 212.
——— of a line in Gay, 213.
——— of erroneous accentuation in Dr. Pemberton and Dr. Wallis, 227. 232.
——— of the neceſſary changes in accentuation, 87. 134. 136.
——— to ſhew how far accentuation is fixed in Engliſh words, 136, 137, &c.
——— of circumflexed graces, 146.
——— of ſeveral lines from Milton that want great help from the notes of accentuation, 159, &c.
——— to ſhew, that Engliſh heroics may have more or leſs than ten ſyllables in each line, 163. 165.
——— of varying melody by change of the meaſure, or time, 70.
——— of doubtful cadences in muſic, 218, 219, 220.
——— on the word impoſſible, 119, 120. 146.
——— on the words penſioner and penſionaire, 150.
——— to ſhew how frequently the emphaſis falls on the ſhorteſt ſyllables in Engliſh, 214.
Experiment to make the accentual ſlides by a baſs viol, 16.
Extracts of letters with remarks on the melody and meaſure of ſpeech, 202. 208.

F.

Five orders of accidents in ſpeech, 24.
Foſter on accent and quantity, quoted with remarks, 3. 201. 211. 233. 235.

G.

Garrick, Mr. 47. 54. 203. 223.
General precept and example, 28.
Graces, 145. 192.
——— circumflexed, 146.
Grave accent on a laſt ſyllable in Greek, why ſaid by commentators to denote an acute? 10. 234, in the note.

H.

Heavy poize, note, or ſyllable, 20. 27.
Heavy and light, emphaſis or poize, affections entirely different from loud and ſoft, 12. 23. 29. 32. 68. 88. 165. 183. 195.

Heroics,

Heroics, in Greek and Latin, are truly octometers, 81.
——— in Engliſh, are truly hexameters, 26.

I.

Inſinuators, or graces, 145.
Integral mounds in cadence, 123.
Interceſſion in favour of the mother tongue, 154.
Italian recitative, not ſuited to other languages, and why generally diſagreeable to an Engliſh ear, 237.

L.

Letter to the author of the Origin of Language, 63.
——— from ditto, 90.
——— to ditto, 92. 181.
——— from ditto, 93. 174.
——— from Mr. ———, of Glaſgow, 194.
Lines, from Paradiſe Loſt, that require great aſſiſtance by the marks of poize, quantity, and pauſes, 159, &c.
Loud, not neceſſarily heavy, 12. 23. 29. 38. 68. 88. 165. 183.

M.

Manner of poizing the four firſt lines of Paradiſe Loſt, defended, 167.
Meaſure of Time, the Greeks had three ſorts of quantities, 207.
Melody, common to all languages, 171.
——— of diaſtematic muſic, definition, 4.
——— of ſpeech, defined, 4. 18.
——————— delineated, 6.
——————— formed by ſlides, 14. 17.
Metre, or *Metron*, 25. 72, 73. 77. 79. 84. 113, 114, 115. 120. 128, 129. 131. 135. 170. 187.
——— with the Greeks, always comprehended a whole foot at leaſt; but never divided one, 116. 148.
——— makes the diſtribution of quantities, 155.
Metrical cadences, 158. 188.
——— ſubdiviſion of cadence, 123.
Mixture of triple and common meaſure, 25. 28, 29. 40, 41. 73. 121. 201.
Modes of time, 11. 21, 22.
Monoſyllables, in general, either heavy or light, 134.
——————— an exception, 166.
——————— advantageous in a language redundant with conſonants, 168, in a note.
Monotony, exemplified, 15.
Muſical materials of ſpeech, 24. 197. 224.

N.

Neceſſity of joining the knowledge of muſic and letters together, xiii.
——————— proved from antient authorities, xiv.
——————— recommended to the univerſities, xvi.
——————————— to the ladies, xvii.
Non-rhythmical quantity, 128.
Notes of accent, 7, 8, 9. 13. 24.
——— quantity, 7, 8. 13. 24.
——— emphaſis, 20. 22. 24.
——— loud and ſoft, 13. 22. 24.
——— pauſe or ſilence, 8. 13. 22. 24.
Noun and verb, diſtinguiſhed by accent and emphaſis, 147. 151.

O.

Obſervations and queries, by the author of the Origin of Language, 56. 94. 175.

P.

Parallel, between an illiterate genius, and a learned Dunce, 157, 158.
Pauſes, their uſe, 170.
——— notes of, 8. 13. 22. 24.
Pemberton, Dr. remarks on his ſection on verſification, 226. 228. 232. 233. 235.
Poize, 77. 117. 144. 184. 195.
——— governs rhythmus, 87 170. 215.
——— diſtinguiſhes verb from noun, 147. 151.
——— of polyſyllables, fixed, 166.
——— of monoſyllables, *ad libitum*, *ibid.*
——————— exceptions, 166.
——— difference of, between French and Engliſh, in the word IMPOSSIBLE, 120.
——————— and in the words PENSIONER and PENSIONAIRE, 150.
——— has the ſame effect on an audience as beating time among muſicians, 188. 191. 235.

Poize the moſt important accident in language, 195. 215.
—— miſapplied by Virgil, 211.
———— by Mr. Pope. 212.
—— variouſly applied to a line of Mr. Gay, 213.
Poſtſcript, 174.
Project of accompanying the declamation of the ſtage by a continual baſs, 35.
—— recommended to poets and muſicians to find out a proper accompanyment, 236, 237.
Propoſitions (of the author of the Origin of Language) controverted 2.

Q.

Quantity, 7, 8. 24. 116. 136. 156. 186.
———— what, 72.
———— ſtandard of, 75. 131. 197.
———— diſtinguiſhed from rhythmus, 114. 148.
———— its proportions, 144. 184.
———— the Greeks owned three ſorts, 207.
———— ſubſervient to rhythmus, 170.
———————— to metre, 155.
———— occaſionally varied, 144.
Qualities, eſſential in elocution, 48, 49.
Quintilian, accuſes Virgil of a falſe quantity, 210.
———— miſtakes *emphaſis* for *quantity*, 211.

R.

Recitative in muſic, why generally diſagreeable to Engliſh ears, 237.
Remarks, on the giga in the devil's ſonata, 125.
———— on Correlli's jigg, 203. 205. 224.
———— on Mr. Steele's Treatiſe, 208.
———— on a line of Mr. Pope, 212.
———————— of Mr. Gay, 213.
———— on Dr. Pemberton's ſection on verſification, 226. 228. 232, 233. 235.
———— on Mr. Foſter, 3. 201. 211. 233. 235.
Rhythmical clauſes, 30. 125. 162.
———— pulſation, accounted for, 118.
Rhythmus, 18. 22 to 25. 72. 170. 186.
———— its office, 117.
———— its proper meaning, 114. 127.
———— general precept and example, 28.
Rhythmus inſtinctive, 67. 78.
———— governed by cadence or emphaſis, 87. 154. 170. 215.
———— in proſe, 222.
———— common to all languages, 171.
———— diſtinguiſhed from quantity, 114. 148.
———— agoghe, or drift of, 183. 186. 191.
———— how pointed out by a ſpeaker to his audience, 188 191. 223.
———— ſtandard of, 25.
———— in tactics, 152.
Round quantity, 129.
Rule to keep time to pronunciation by ſteps, 122.
—— to find out the different accents of ſyllables, 131.

S.

Scale for making the ſlides of ſpeech, 6, 16.
Speech, not monotonous, 15. 17.
—— in Hamlet, ſet, 40.
—— Mr. Garrick's manner, 47 to 49.
Sliding tones, how to make them, xiv. 16.
Soft, not neceſſarily unemphatic, 12, 23. 29. 32. 68. 88.
Standard of time or quantity, 75. 131.
———— for accent, 75.
———— for poize, 197.
Stuttering, conjecture of the cauſe and cure, 190.
Superabundant quantity, 129.
Swing of the arm, &c. beating of time, 67.
Syllables, joined by vowels, may be contracted, 146.

T.

Ten ſyllables, not the number abſolutely neceſſary for Engliſh heroic lines, 158. 163.
Theſis and arſis, 11, 12. 20. 27. 88. 115. 117. 132. 170. 183. 216. 217. 235.
Time, 69. 130. 131.
—— rhythmical and non-rhythmical, 128.
—— round and ſuperabundant, 129.
—— not ſo accurately defined by the Greeks as by the moderns, 147. 206.

U.

Verb and noun, diſtinguiſhed by different poize, 147. 151.
Virgil. accuſed of a falſe quantity by Quintilian 210.
Vowels, more ſounds than marks to repreſent them, viii.
—— their natural number, ſeven, *ibid.*
—— their definition, *ibid.*
—— their tones and marks to repreſent them, x
—— long and ſhort, xii.
—— ſeven uſed by the antient Greeks, *ibid.*
Vowels, modern Greeks uſe the marks but have loſt the diſtinction of the ſeven ſounds, xiii.
Utmoſt extent of the ſlides, 37.

W.

Words of different import, diſtinguiſhed by accent, quantity, and poize, 188.
—— marked with proper accent, quantity, and poize, 136.
—— the ſame, ſometimes either dactyl or ſpondee, 146.
⏜ explained, 29.
⏝ —— 29. 121.

THE END.